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SATURDAY, DECEMBER 22, 1888.

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LITERATURE

My Autobiography and Reminiscences. By W. P. Frith, R.A. Vol. III. (Bentley & Son.)

MR. FRITH has fairly justified the advice of his friends and reviewers (ourselves among the number) who suggested on the appearance of the first part of his autobiography that he would do well to print some further reminiscences. In the present volume, as might be expected, the good stories are not so numerous, but some of them are highly amusing, and are told with considerable skill. The reader gathers, moreover, some curious information about the world of art, of which the author has had such long experience. He is able to tell from personal knowledge something about nearly all our great artists of the last half century, and in the letters and conversations quoted in the work there are occasional glimpses of the days when Reynolds was busy painting in Leicester Fields, and Romney was so besieged with orders that "he thought he must have planted cannon at his door in Cavendish Square to overawe the eager crowds that pressed upon him for their portraits." We must quote two passages referring to that interesting epoch before discussing what Mr. Frith tells us of his own life and times.

At one of the first Academy banquets which the author attended, he was placed next to Charles Turner, the engraver, whom he found

"somewhat grumpy. Mr. Jones, R.A., in the absence of Sir Martin Shee, was in the chair. 'Look at him, sir; look at him,' said the engraver; 'there he sits and here I sit.....Why, I served my apprenticeship to his father....What was his father? Why, an engraver, of course.....Yes, he was a very good engraver, too. You will find his name to lots of Sir Joshua's portraits. Do I remember Sir Joshua? Don't I? Why, I've seen him at that chap's father's place many a time. Ah, and couldn't he find fault if the work didn't please him! I declare to you I saw him shake his trumpet at Jones one day (the father, not this Jones, of course), and we all thought he was going to hit him with it. How tall was Reynolds? Short, sir, short. I should say as nearly your own height as possible. Yes, I should say he always wore a sword, leastways' (sic) 'when I saw him. His dress—always pretty much the same; a sort of dark puce velvet, I should say it was.'"

Sir Joshua did not brandish his trumpet in vain. John Jones's engravings after Reynolds are extremely fine.

Further on we learn something of one of Sir Joshua's sitters, and of the great artist's method of painting. "The person of whom I am about to write," Mr. Frith tells us,

"was the Countess of Burlington, and the painter to whom she sat in her old age was Sir Francis Grant, after—in her youth—having sat to Sir Joshua. The council-room of the Royal Academy at Burlington House is one of the few portions of the old buildings that were permitted to remain when the new galleries were erected; it is a quaint room with elaborately painted ceiling and two tall windows, and it contains some interesting relics of past times—palettes, and portraits of dead and gone painters, drawings, engravings, &c. 'It was in this room,' said the President, 'that I painted old Lady Burlington when I came to London quite a young fellow, with my pocket full of introductions from Sir Walter Scott and others to a variety of great folks. The portrait of Lady Burlington was my first picture in London. I had one of the windows covered, and Lady Burlington sat at some little distance as I worked away at her likeness.' 'Why do you keep your picture at a distance from me?' said the old lady. 'Sir Joshua's canvas was close to me; he took quite a quantity of exercise when he painted, for he continually walked backwards and forwards. His plan was to walk away several feet, then take a long look at me and the picture as we stood side by side, then rush up to the portrait, and dash at it in a kind of fury. I sometimes thought he would make a mistake and paint on me instead of the picture. He was very deaf. No, I did not care much for him; he was a very pompous little man.'"

Mr. Frith's story is inaccurate in one point, which is not, however, very essential. Sir Francis never painted a portrait of Lady Burlington, though he knew her well as she was a relation of his wife, and he was often in old Burlington House. The lady who sat in her youth to Sir Joshua, and in after days to Grant, was Lady Burlington's aunt, Mary Isabella, Duchess of Rutland, and one person, at least, is still living who perfectly remembers hearing the old duchess talk of her recollections of Sir Joshua.

About his own experiences Mr. Frith has much to relate, and they appear to have been as pleasant to himself as the narrative of them will doubtless prove to his readers. From the very first everything has gone well with him, and before he became famous himself he had met many of the famous painters of that time. While still a boy studying to pass into the Academy schools, he was able to write home in triumph that he has exchanged bows with Sir Martin Shee; he has been introduced to Wilkie, "a very tall, gaunt Scotchman, a very surly-looking man, but quite the gentleman in his behaviour"; he meets Etty,

"a very curious-looking man; his head is much too large for his body; he is very much marked with the smallpox; in short, he is what is called a regular vulgar-looking, clodhopping Yorkshireman; but as soon as he speaks all the impression that his ugly face has made upon you wears off, and you are at once surprised at his great gentlemanly behaviour. *He is a great favourite of mine*";

he makes acquaintance also with Constable and Eastlake, "both very nice men."

Mr. Frith has been always on the best terms with his friends, his sitters, and his patrons. He has even a good word to say

for the models, whose peculiarities he appears to have made the subject of a serious psychological study. There is, in fact, not a really ill-natured story in the whole work. Mr. Frith's opinions of art and society are amusing and often shrewd, but they are decidedly old-fashioned, and he makes no concealment of the fact. He detests photogravures; he has little sympathy with what is called the aesthetic school of art; he never speaks of his studio, but of his painting-room, a term full of pleasant associations to those who love old ways, but so completely now out of vogue that we doubt if there is another living artist who uses it. But Mr. Frith's chief aversion is for the art critics. He is willing to accord their full meed of praise to the reviewers who praised his first two volumes, because in that case "the critic is dealing with matter of which his own pursuits make him a competent judge"; but for "the incompetence of art critics" he has no saving clause. With an artist so successful in his profession this prejudice is almost as inexplicable as M. Alphonse Daudet's wrath with the "Immortals." What harm can the critics (whatever their intentions may have been) have done to an artist who tells us himself that in the race for success he outstripped his competitors, who has been decorated by several foreign governments, who obtained a gold medal of honour at the Paris Exhibition, and who has been elected a member of numerous foreign academies? Mr. Frith's ideas on the subject appear to have been formed when he was still a boy in his teens. In a letter to his mother describing the exhibition of pictures at Somerset House in 1835, he writes:—

"Landseer has the most splendid picture I ever saw; it is truly magnificent. I daresay you will see the full account in the paper. *Do not pay attention to the opinion of the papers, because they know nothing at all about it.*"

The italics, of course, are our own.

Mr. Frith's want of appreciation of the aesthetic school is amusingly displayed in the following anecdote of a model who called to ask him for employment:—

"I remember an instance of a scarecrow of a girl, thin to emaciation, with a long, angular face that recalled the type common to the Grosvenor Gallery, to whom I felt strongly inclined to say, 'Go to the deuce!' (I was in a bad humour, I remember); but for 'deuce' I substituted the name of a well-known worshipper of the attenuated and the angular, and I said, 'Go to —; he will be sure to employ you.' The girl took my advice; and, if I may judge from the frequent appearance of her face and form in certain pictures, she gets plenty of work from the great man and his satellites."

On another occasion Mr. Frith tells us that one of his friends was invited to drink tea with a famous Pre-Raphaelite artist. On the walls of the studio were

"certain pictures hung upside down. Amongst the rest was an excellent copy of Titian's 'Bacchus and Ariadne,' supplemented by other copies from old masters in similarly degraded positions. 'May I ask,' said my friend, 'why those copies are hung upside down? I am obliged to break my neck to look at them, and they seem to me admirable copies.' 'Yes,' said the great pre-Raphaelite, 'they are good copies of bad pictures. We hung them as you see because they look just as good, or just as bad, one way as another.'"

We have a strong suspicion that the affair

was a hoax, of which the visitor was the unsuspecting victim. Mr. Frith, as may be supposed, is no enthusiastic admirer of Ruskin's works, which, he informs us, in rather a carelessly-worded sentence,

"bristly with errors; one of his notable ones was his saying, on the discovery of a bit of what he took for pre-Raphaelitic work in one of the worst pictures I ever painted, that I was 'at last in the right way,' or words to that effect."

For the old masters Mr. Frith entertains a profound reverence, and he has a special admiration for Hogarth, who, he considers, was "*sui generis* unapproachable and imitable." Among modern artists (not including those still living) Mr. Frith gives the first place to Turner, Wilkie, Leslie the elder, Constable, Collins, and Calcott; but his greatest enthusiasm is for Landseer, with whom he was also on terms of intimacy, and an interesting chapter is devoted to the author's recollections of his friend. One passage particularly struck us, and few who knew Landseer well will fail to recognize the truth of it. "Edwin's genius," writes Mr. Frith,

"elevated him into the society of what is commonly called 'the great,' to a degree equalled only perhaps by Sir Joshua Reynolds. I venture to think that the advantage of the connexion was entirely on the side of 'the great,' whose scrap-books and albums were enriched by gratuitous sketches, and whose pockets were often replenished by the profits obtained on the sale of pictures for which absurdly small prices had been paid."

Mr. Frith might have added that on the day when Landseer was followed to the grave by the whole of his colleagues, when the streets from Trafalgar Square (where the Academy was then housed) to St. Paul's were filled with a crowd almost as great as at the funeral of the Iron Duke, not more than one or two noble friends of the illustrious dead were seen in the procession. We could mention other facts connected with this strange ingratitude, but it is unnecessary to pursue the subject.

Another of Mr. Frith's friends was old Solomon Hart, who through life remained a member of the Jewish persuasion, and on that account sometimes incurred a certain amount of chaff from his colleagues. Mr. Frith tells from hearsay the following story on this subject, but some of the details are not quite correct:—

"At one of the splendid banquets, for which hospitable Mr. Betts was famous, a huge boar's head, with the usual garniture, was placed upon the table. Hart was said to have looked longingly at it, when he exclaimed: 'Almost thou persuadest me to be a Christian.'"

The incident actually happened in the coffee-room of the Atheneum Club, where Mr. Hart was standing at the sideboard opposite to a boar's head. While he was gazing fondly at the forbidden dish, Charles Landseer walked up quietly, and, placing his hands on Hart's shoulders, said in an insinuating tone, "Paul, Paul, almost persuadest thou me to be a Christian." We have more than once heard this version of the story told by Mr. Landseer himself.

Another anecdote relating to the same subject is told by Mr. Frith

"of a certain French Jew who was anxious to fill some position under Government, for which he was well qualified, but debarred in consequence of his creed. On bemoaning his fate to

a friend, who was a Catholic, the friend said: 'My dear fellow, why do you allow your religion to stand in the way of your advancement? change it—change it at once.' 'Ah!' said the Jew; 'I never thought of that. I certainly will.' He did so, and the valuable post became his. Shortly after his promotion, he was met by his Catholic friend, who had heard of his advancement; and, after congratulating him upon it, said: 'When I advised you to change your religion, I meant that you should change it for the only true religion—the Catholic. Now I hear that you have turned Protestant. To be sure,' said the Jew; 'I wanted to be as little of a Christian as possible.'

We learn a good deal in this volume about the presidents of the Academy. Sir Charles Eastlake, the author considers, was the first who combined the two qualities of successful art and successful oratory.

"Eastlake's speeches," he writes, "were learned, eloquent, and—what was a great comfort—never too long. They somewhat lacked the brilliancy to which we are accustomed at the annual dinners now, and there was an air of studied preparation which was not so skilfully hidden as it is in the hands of Sir Frederick Leighton; but it was oratory, and not simple speech-making; and it richly deserved the compliments that were often paid to it by those who knew best what true oratory meant."

We willingly endorse the praises of Sir Frederick Leighton's eloquence; but we are rather sceptical about Sir Charles Eastlake's powers as an orator. While Mr. Frith was discussing this subject he might have told us of a short, if not eloquent speech made some years ago by Sir Francis Grant at the Academy banquet. The Prince of Wales was on the right of the chair, and rather wearied with a long and (what was very unusual) a dull speech from the late Lord Derby. Many of the toasts had still to be given, but the Prince had an important engagement elsewhere, and requested permission to leave. The President, of course, assented, but begged as a special favour that his Royal Highness would remain for the next toast, which he promised should be briefly given. Sir Francis forthwith, without any comment or preliminaries, proposed "The Lord Mayor and the Corporation of London." After the usual applause had subsided his lordship rose and said, "Your Royal Highness, my lords, and gentlemen, after the eloquent language in which the toast has been proposed, after the kind and flattering allusions to myself, I really feel scarcely able," &c. It is not often that a speech of the chief civic dignitary has so much success as on that occasion.

We may conclude by expressing sympathy with Mr. Frith in his complaints against the authorities of the South Kensington Museum. "Painted in black letters on the gold frame," he writes,

"in which his picture is enshrined, the artist may read the title of it, with a *memento mori* addition; in my own case, for example, thus: 'Mr. Honeywood introducing the bailiffs to Miss Richland as his friends. W. P. Frith, R.A., born 1819, d. ——.' I submit that this little 'd. ——' is as ingenious a contrivance to remind us we are mortal, as was the human skull at the feasts of the classic potentate."

We hope that it may be a long time before the second date is filled in. Perhaps ten or a dozen years hence Mr. Frith will have collected materials for some further reminiscences.

A Personal Narrative of the Euphrates Expedition. By William Francis Ainsworth, Surgeon and Geologist to the Expedition. 2 vols. (Kegan Paul, Trench & Co.)

If the Euphrates route to India remains still a splendid dream, which seems never to draw towards realization, it is not for want of literature. Fifty-five years ago Francis Chesney, of the Royal Artillery, printed a report of his first voyage of discovery down the Euphrates. In 1835-7 Col. Chesney commanded the official expedition which laid at rest all doubts as to the navigability of the great river. In 1850 his formal and detailed account of this survey appeared in two portentous tomes. In 1868 General Chesney brought out a briefer 'Narrative' on the same subject. In 1872 the proceedings of the Select Committee on the Euphrates Valley Railway were made public. In 1882 Sir William Andrew issued his lecture on the advantages of the route. In 1885 the 'Life of General Chesney' went over the whole ground in a popular form. And now, after half a century, one of the members of the expedition relates his personal experience in two large volumes. Mr. Ainsworth, who, strangely enough, does not seem to be acquainted with the 'Life of General Chesney,' and finds that officer's reports and narrative over-cumbrous and yet inadequate, proposes, therefore, to "give a satisfactory idea of the amount of work accomplished and of the new matter obtained, especially in descriptive and comparative geography; that is to say, the identification of existing places or sites with those known to the ancients or renowned in history." The work, in short, suffers from the same defect as Chesney's; it is an antiquary's note-book, not a graphic narrative of the expedition itself, its obstacles and dangers heroically surmounted or defied, and its final success. 'The Adventures of the S.S. Tigris' would be the title of a book which might still be interesting enough; but two volumes of identifications of ancient sites and descriptions of ruined cities as they appeared more than fifty years ago are tough reading. Nor can we feel satisfied that we have the last dictum on the sites here discussed. Mr. Ainsworth has mastered all the older authorities; he knows his classics thoroughly, and his pages bristle with quotations from the ancient and mediæval travellers and historians, from Xenophon, Ptolemy, Quintus Curtius, Procopius, Strabo, Zozimus, Sextus Rufus, Syncellus, Jornandes, Avienus, Willebrand, and a host more down to the Hon. Lt. Walpole, Sir Francis Beaufort, Victor Langlois, and Sir A. H. Layard. But it is a question whether, in spite of his active interest in geographical progress, he has quite kept himself "posted up to date" in archaeological matters; no one, indeed, of his venerable years could be expected to view these difficult problems from quite the modern point, and his Oriental scholarship appears to have grown rusty. Nevertheless, it is not a small service to have gathered together from a multitude of sources, not always easily accessible, a mass of topographical information and materials for antiquarian debate on a vast number of ancient sites, the importance and interest of which are alike beyond dispute, and Mr.

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Ainsworth's laborious volumes will find their way into many geographical libraries.

A large part of the narrative is concerned with excursions which were independent of the main expedition. Mr. Ainsworth delighted in solitary rambles and exercising his skilled naturalist's eye upon new objects. "There is nothing," he says,

"like being alone in an excursion in wild countries. When there are two or three, there is noise and conversation, and bird, beast, or reptile shuns the proximity of mankind. As a lover of nature I used afterwards always to prefer being by myself when exploring the jungle of the Euphrates and the Tigris rivers. Animals and birds would get out of my way, but they seemed to be very little disturbed by my presence, and I would meet with many where, if others had been there, I should have met with none."

He tried to domesticate an ash-coloured vulture, "but found that it was so covered with vermin that I lost all regard for it." He went out shooting whenever he had an opportunity, and got abundant snipe in spite of the buffaloes' unpleasant habit of charging a sportsman the moment his gun was discharged.

"Among other birds was a small plover, which appeared to form a link between the little collared plover and the *Charadrius aegyptus* of Hasselquist. It was distinguished from the former by having a grey band on the brow and a white terminal band on the upper wing coverts. All the remiges were also black with a white band, and the side tail-feathers were also white, and it differed from the Egyptian plover in having yellow feet. The beautiful Aleppo plover, with a spur on the wing, was very common. So also were pretty little egrets, which I first met with near the Iron Bridge."

Other natural objects were less attractive. Centipedes swarmed in the tents, and the mess-room was crowded with running, crawling, and jumping creatures, black crickets, frogs, and legionary ants, "which penetrated everywhere, and destroyed all my collections of natural history."

The river scenery was often exceedingly beautiful. Up the Kara-Su, for example, it was sometimes difficult to penetrate the "close vegetation, amid which beautiful nymphaeas and nuphars, naiads of the stream, made themselves peculiarly conspicuous by their gorgeous beauty; the common white water-lily, especially, attained great perfection, its large flower filled with petals so as to appear almost double, expanding to a gigantic size. Nor was our progress wanting in life. Here and there a solitary heron watched in motionless silence for a passing fish; red-legged storks waded in the marsh, where crested herons herded in troops; spur-winged plovers screeched above us, bald coots stole away behind tufts of reeds or rushes, various kinds of duck winged their long flight away, while giant pelicans sailed bravely before us."

Chesney and some of his staff explored the Karūn river, about which so much has lately been written. Mr. Ainsworth reports that it is easy to navigate, and that they made 68 miles in 10½ hours up stream. "The banks were low and variously coloured, red when there was a predominance of salt and iron, dark-coloured when bitumen predominated." He relates the long struggle between Shah and Sultan for the possession of Mohammarra, and is strongly of opinion that the Karūn belongs properly to Turkey.

Mr. Ainsworth was fond of adventure, and took pleasure in running the gauntlet

of the clumsy Arab muskets. Once he was nearly caught in a Turkish bath full of women (where he found himself, of course, by accident). On another occasion he was within an inch of being stabbed to the heart from behind. Starvation was a mere incident. A skilful pen might have made some telling chapters out of these adventures; but we are constrained to confess that Mr. Ainsworth's gift does not lie in stirring narrative. His chief delight is in discussing the identification of ancient sites. It is a great pity that his imperfect knowledge of Oriental languages renders much of his labour useless for scientific purposes. When Arabic names are twisted and miscopied to such an extent as in these volumes, the identification of sites resolves itself into a case of "ignotum per ignotius."

"Dar Aslam," we are told, means the abode of peace, "Alif Lila wa Lilin" the 'Thousand and One Stories,' "Nesjm Kalah" (i.e., Kal'at-en-nejm) the castle of the stars; the Moslems advance with the shout of "Ali Akbar," or ejaculate "Wullaby!" Then we have "Buhadin" for Baha-ed-din, "Bilab" for Bilal, "Talhali" for Talhah, "Sikman ibn Artuk" for Sukman ibn Ortuk, "Mahadi" for El-Mahdiyah; "Ne-hardea" derived from *Nahar* and *deah* or *diyah*, as in "Diyah Bekr" (sic); "Ker-billah," "Seyyid" (Sa'id), "Mirwan"; "Bassora," explained as diminutive of Bassarah; "Abu-l-Fada," "dūrvish," "wūzir," "Rāshid," and a host of other misprints. The founder of the Druses was not "Hakim," and it may be laid down as a general rule that accents and long marks are better omitted than misplaced. Ibn-Jābir was not so called because he came from the town of "Giabar." Tughril Beg was never a Khalif; Zenghi or Zinki, the Atabeg of Mosul, is not to be confused with Zenghis or Chingiz Khan; Kazvini, who died in 1283, can hardly be described as one of the "older geographers"; nor is Kufic precisely a "cursive" character.

Mr. Ainsworth appears to have relied too implicitly upon old translations. For example, he quotes Ibn Haukal as saying that the river of Surā "falls into the River of Batayah" (Rumiyah?). Very probably Sir Gore Ouseley's translation says so, but had Mr. Ainsworth consulted the Arabic text published by Prof. de Goeje he would have seen that the stream in question overflows into the "Bataīh" or swamps of Kufa. These errors considerably invalidate the author's conclusions, and many of his attributions of sites will require revision. If his work, however, should turn public attention to the wealth and beauty and political influence offered by the Euphrates Valley road to India, it will not have been written in vain. The success of the Suez Canal should be an argument in favour of, rather than against, the alternative overland route.

A Dream of John Ball, and A King's Lesson.
By William Morris. (Reeves & Turner.)
Signs of Change. Seven Lectures. (Same author and publishers.)

In whatsoever Mr. William Morris does or says the hand or the voice of the poet is seen or heard: in his house decorations no less than in his epics, in his illuminated manu-

scripts no less than in his tapestries, in his philippics against "restoration" no less than in his sage-greens, in his socialism no less than in his samplers. And first a word as to his poetry. Any critic who, having for contemporaries such writers as Lord Tennyson, Mr. Browning, Mr. Swinburne, and Mr. William Morris, fails to see that he lives in a period of great poets may rest assured that he is a critic born—may rest assured that had he lived in the days of the Elizabethans he would have joined the author of 'The Return from Parnassus' in despising the unacademic author of 'Hamlet' and 'Lear.' Among this band of great contemporary poets what is the special position held by him who, having set his triumphant hand to everything from the sampler up to the epic, has now, by way of recreation, or rather by way of opening a necessary safety-valve to ease his restless energies, invented a system of poetic socialism and expounded it in a brand-new kind of prose fiction?

A special and peculiar position Mr. Morris holds among his peers—on that we are all agreed; but what is that position? We must not talk too familiarly about the Olympian gods; but is it that, without being the greatest where all are great, Mr. Morris is the one who on all occasions produces pure poetry and nothing else? Without affirming that it is so, we may at least ask the question. If other poets of our time show more intellectual strength than he, are they, perchance, given sometimes to adulterating their poetry with ratiocination and didactic preachers such as were better left to the proseman? Without affirming that it is so, we may at least ask the question. If other poets of our time can reach a finer frenzy than he and give it voice with a more melodious throat, are they, perchance, apt to forget that "eloquence is heard while poetry is overheard"? Without affirming that it is so, we may at least ask the question. If others, again, are more picturesque than he (though these it might be difficult to find), are they, perchance, a little too self-conscious in their word-pictures, and are they, perchance, apt to pass into those flowery but uncertain ways that were first discovered by Euphues? Without affirming that it is so, we may at least ask the question. But supposing that we really had to affirm all these things about the other Olympians, where then would be the position of him about whose work such questions could not even be asked? Where would then be the place of him who never passes into ratiocination or rhetoric, never passes into excessive word-painting or into euphemism, never speaks so loud as to be heard rather than overheard, but, on the contrary, gives us always clear and simple pictures, and always in musical language? Where would then be the place of him who is the very ideal, if not of the poet as *vates*, yet of the poet as "maker"—the poet who always looks out upon life through a poetic atmosphere which, if sometimes more attenuated than suits some readers, is as simple and as clear as the air of a May morning? A question which would be variously answered according to the various temperaments of those who answer—of those who define poetry to be "making," or those who define it to be "prophesying," or those who define it to be "singing."

Exception has, no doubt, been taken to certain archaisms in which Mr. Morris indulges not only in the epic of 'Sigurd,' but also, and in a greater degree, in his translations, especially in that rendering of the *Odyssey* which has lately been discussed in these columns. It is not our business here to examine into the merits and demerits of Mr. Morris as a translator; but if it were, this is what we should say on his behalf. While admitting that now and again his diction is a little too Scandinavian to be in colour, we should point to Matthew Arnold's dictum that in a versified translation a poet is no longer recognizable, and then we should ask whether it is given to any man in any kind of diction to translate Homer. One Homeric quality only can any one translator secure, it seems; and if he can secure one, is not his partial failure better than success in less ambitious efforts? To Chapman it was given to secure in the *Iliad* a measure of the Homeric eagerness—but what else? To Lord Tennyson (in one wonderful fragment) it was given to secure a measure of the Homeric dignity and also a measure of the Homeric picture—but what else? There was still left one of the three supreme Homeric qualities—the very quality which no one ever supposed could be secured for our literature, or, indeed, for any other—Homer's quality of *naïf* wonder. There is no witchery of Homer so fascinating as this; and did any one suppose that it could ever be caught by any translator? And could it ever have been caught had not Nature in one of her happiest moods be-thought herself of evolving, in a late and empty day, the industrious tapestry weaver of Merton and idle singer of 'Sigurd,' 'The Earthly Paradise,' 'Love is Enough,' and ten thousand delightful verses besides?

But can a writer be called *naïf* who works in a diction belonging rather to a past age than to his own? Mr. Morris has proved that he can. Imagination is the basis upon which all other human faculties rest. In the deep sense, indeed, one possession only have we "fools of nature," our imagination. What we fondly take for substance is the very shadow; what we fondly take for shadow is the very substance. And day by day is Science herself endorsing more emphatically than ever Hamlet's dictum, that "there is nothing either good or bad, but thinking makes it so." By the aid of imagination our souls confront the present, and, as a rule, the present only. But Mr. Morris is an instance, and not a solitary one, of a modern writer's inhaling so naturally the atmosphere of the particular past period his imagination delights in as to belong spiritually to that period rather than his own. To deny sincerity of accent to Mr. Morris because of his love of the simple old Scandinavian note—the note which to him represents every other kind of primitive simplicity—would be as uncritical as to deny sincerity of accent to Charles Lamb because of his sympathy with Elizabethan and Jacobean times, or to Dante Rossetti because of his sympathy with the period of his great Italian namesake.

So much for the poetry of our many-handed poet. As to his house decorations, his illuminated manuscripts, his "anti-scrapse" philippies, his sage-greens, his tapestries, his socialism, and his samplers:

to deal with the infinite is far beyond the scope of an article so very finite as this, or we could easily show that in them all there is seen the same *naïf* genius of the poet, the same rare instinct for beautiful expression, the same originality as in the epics and the translations. Let him who is rash enough to suppose that even the socialism of a great poet is like the socialism of common folk read 'John Ball.' Let him observe how like Titania floating and dancing and playing among the Athenian clowns seems the Morrisian genius floating and dancing and playing among the surroundings in which at present it pleases him to disport. What makes the ordinary socialistic literature to many people unreadable is its soursness. What the Socialists say may be true, but their way of saying it sets one's teeth on edge. They contrive to state their case with so much bitterness, with so much unfairness—so much lack of logic—that the listener says at once, "For me, *any* galley but this! Things *are* bad; but, for Heaven's sake, let us go on as we are!" By the clever competition of organisms did Nature, long before socialism was thought of, contrive to build up a world—this makeshift world. By the teeth of her very cats did she evolve her succulent clover. But whether the Socialists are therefore wrong in their views of society and its ultimate goal is not a question we need discuss. What they want is more knowledge and less zeal. It is possible to see, and see clearly, that the social organism is far from being what it ought to be, and at the same time to remember that man is a creature of slow growth, and that even in reaching his present modest stage of development the time he required was long—long indeed unless we consider his history in relation to the history of the earth, and then he appears to have been very commendably expeditious. If there is any truth in what the geologists tell us of the vast age of the earth, it seems only a few years ago that man succeeded, after much heroic sitting down, in wearing off an appendage which had done him good service in his early tree-climbing days, but which, with new environments and with trousers in prospect, had ceased to be useful or ornamental. An anthropoid Socialist would have advised him to "cut it off," and had he done so he would have bled to death. That among all her children Man is really Nature's prime favourite seems pretty evident, though no one can say why. It is to him that the Great Mother is ever pointing and saying, "A poor creature, but mine own. I shall do something with him some day, but I must not try to force him." Here, indeed, is the mistake of the Socialists. They think they can force the very creature who above all others cannot be forced. They think they can turn him into something rich and strange—turn him in a single generation—even as certain ingenious experimentalists turned what Nature meant for a land-salamander into a water-salamander, with new rudder-tail and gills instead of lungs and feet suppressed, by feeding him with water animals in oxygenated water and cajoling his functions. Competition, that evolved Shakespeare from an ascidian, may be a mistake of Nature's—M. Arsène Houssaye declares that she never was so wise and artistically perfect as we take her to be—

but her mistakes are too old to be rectified in a single generation. A little more knowledge, we say, and a little less zeal would save the Socialist from being considered by the advanced thinker—who, studying the present by the light of the past, sees that all civilization is provisional—as the most serious obstructive whom he has to encounter.

As to Mr. Morris, we have always felt that, take him all round, he is the richest and most varied in artistic endowments of any man of our time. On whichever of the fine arts he had chanced to concentrate his gifts and energies the result would have been the same as in poetry. In the front rank he would always have been. But it is not until we come to deal with his socialism that we see how entirely aestheticism is the primal source from which all his energies spring. That he has a great and generous heart—a heart that must needs sympathize with every form of distress—no one can doubt who reads these two books, and yet his socialism comes from an entirely aesthetic impulse. It is the vulgarities of civilization, it is the ugliness of contemporary life—so unlike that Earthly Paradise of the poetic dream—that have driven him from his natural and proper work. He cannot take offence at our saying this, for he has said it himself in 'Signs of Change':—

"As I strove to stir up people to this reform, I found that the causes of the vulgarities of civilization lay deeper than I had thought, and little by little I was driven to the conclusion that all these vulgarities are but the outward expression of the innate moral baseness into which we are forced by our present form of society, and that it is futile to attempt to deal with them from the outside. Whatever I have written, or spoken on the platform, on these social subjects is the result of the truths of socialism meeting my earlier impulse, and giving it a definite and much more serious aim; and I can only hope, in conclusion, that any of my readers who have found themselves hard-pressed by the sordidness of civilization, and have not known where to turn to for encouragement, may receive the same enlightenment as I have, and that even the rough pieces in this book may help them to that end."

With these eloquent words no one can more fully agree than we do, so far as they relate to the unloveliness of Philistine rule. But though the bad features of the present time are peculiar to itself, when were those paradisal days of which Mr. Morris dreams? when did that merry England exist in which the general sum of human happiness and human misery was more equally distributed than now?

Those "dark ages" beloved of the author of 'John Ball' may not have been quite so dark as Mr. Swinburne declares them to have been; but in this matter of the equalization of human happiness were they so very far in advance of the present time? Those who have watched the progress of Mr. Morris's socialism know that, so far from being out of keeping with the "anti-scrapse" philippies and the tapestry weaving, it is in entire harmony with them. Out of a noble anger against the "jerry builder" and his detestable doings sprang this the last of the Morrisian epics, as out of the wrath of Achilles sprang the *Iliad*. That the picturesqueness of the John Ball period should lead captive the imagination of Mr. Morris was, of course, inevitable.

Society is at least picturesque wheresoever the classes are so sharply demarcated as they were in the dark ages, when the difference as to quality of flesh and blood between the lord and the thrall was greater than the difference between the thrall and the swine he tended. But what about the condition of this same picturesque thrall who (as the law books have it) "clothed the soil"—whose every chance of happiness, whose every chance of comfort, depended upon the arbitrary will of some more or less brutal lord? What was the condition of the English lower orders—the orders for whom many bitter social tears are now being shed? What about the condition of the thralls in dark ages so dark that even an apostle of Wyclif's (this same John Ball, Mr. Morris's hero) preached the doctrine—unless he has been belied—that no child had a soul that could be saved who had been born out of wedlock? The Persian aphorism that warns us to beware of poets, princes, and women must have had a satirical reference to the fact that their governance of the world is by means of picturesqueness. Always it has been the picturesqueness of tyranny that has kept it up. It was the picturesqueness of the *auto de fe* that kept up the Spanish Inquisition, but we may rest assured that the most picturesque actors in that striking tableau would have preferred a colourless time of jerry builders to a picturesqueness like that. To find a fourteenth century pothouse parlour painted by a modern Socialist with a hand more loving than Walter Scott's own is indeed touching:—

"I entered the door and started at first with my old astonishment, with which I had woken up, so strange and beautiful did this interior seem to me, though it was but a pothouse parlour. A quaintly carved sideboard held an array of bright pewter pots and dishes and wooden and earthen bowls; a stout oak table went up and down the room, and a carved oak chair stood by the chimney-corner, now filled by a very old man dim-eyed and white-bearded. That, except the rough stools and benches on which the company sat, was all the furniture. The walls were panelled roughly enough with oak boards to about six feet from the floor, and about three feet of plaster above that was wrought in a pattern of a rose stem running all round the room, freely and roughly done, but with (as it seemed to my unused eyes) wonderful skill and spirit. On the hood of the great chimney a huge rose was wrought in the plaster and brightly painted in its proper colours. There were a dozen or more of the men I had seen coming along the street sitting there, some eating and all drinking; their cased bows leaned against the wall, their quivers hung on pegs in the panelling, and in a corner of the room I saw half a dozen bill-hooks that looked made more for war than for hedge-shearing, with ashen handles some seven foot long. Three or four children were running about among the legs of the men, heeding them mighty little in their bold play, and the men seemed little troubled by it, although they were talking earnestly and seriously too. A well-made comely girl leaned up against the chimney close to the gaffer's chair, and seemed to be in waiting on the company: she was clad in a close-fitting gown of bright blue cloth, with a broad silver girdle, daintily wrought, round her loins, a rose wreath was on her head, and her hair hung down unbound; the gaffer grumbled a few words to her from time to time, so that I judged he was her grandfather."

"Morris's 'Earthly Paradise'!" the reader

will exclaim. Yes; and here we come upon that feature of originality which, as has been before said, distinguishes Mr. Morris's socialism from the socialism of the prosaic reformer.

Political opinions almost always spring from temperament. The conservative temper of such a poet as Sir Walter Scott leads him to idealize the past, and to concern himself but little about the future. The rebellious temperament of such a poet as Shelley leads him to idealize the future, and concern himself but little about the past. But by contriving to idealize both the past and the future, and mixing the two idealizations into one delicious amalgam, the poet of the 'Earthly Paradise' gives us the Morrisian socialism, the most charming, and in many respects the most marvellous product of "the poet's mind" that has ever yet been presented to an admiring world.

The plan of 'John Ball' is simplicity itself. The poet in a dream becomes a spectator of the insurrection of the Kentish men at the time when Wat Tyler rebelled against the powers that were; and the hero, John Ball, who is mainly famous as having preached a sermon from the text

Wan Adam dalf and Eve span
Wo was thanne a gentleman?

is made to listen to the poet-dreamer's prophecy of the days of *bourgeois* rule and the jerry builder.

If we take into account the perfect truth and beauty of the literary form in which the story is presented, we do not believe that anything to surpass it could be found in historic fiction; indeed, we do not know that anything could be found to equal it. The difficulty of the imaginative writer who attempts, whether in prose or verse, to vivify the past seems to be increasing, as we have before said, every day with the growth of the scientific temper and the reverence of the sacredness of mere documents. The old-fashioned theory—the theory which obtained from Shakspeare's time down to Scott's and even down to Kingsley's—that the facts of history could be manipulated for artistic purposes with the same freedom that the artist's own inventions can be handled, gave the artist power to produce vital and flexible work at the expense of the historic conscience—a power which is being curtailed day by day. The instinct for vivifying by imaginative treatment the records of the past is too universal and too deeply inwoven in the very texture of the human mind to be other than a true and healthy instinct. But so oppressive has become the tyranny of documents, so fettered by what a humourist has called "factology" have become the wings of the romancer's imagination, that one wonders at his courage in dealing with historic subjects at all. A bold writer would he be who in the present day should make Shakspeare figure among the Kenilworth festivities as a famous player (after the manner of Scott), or who should (after the manner of Kingsley) give Elizabeth credit for Winter's device of using the fire-ships before Calais. Even the poet—who, dealing as he does with essential and elemental qualities only, is not so hampered as the proseman in these matters—is beginning also to feel the tyranny of documents, as we see notably in Mr. Swinburne's 'Bothwell,' which consists very largely of documents transfigured into splendid verse.

But more than even this: the mere literary form has now to be as true to the time depicted as circumstances will allow. If Scott's romances have a fault it is that, as he had no command over, and perhaps but little sympathy with, the beautiful old English of which Mr. Morris is such a master, his stories lack one important element of dramatic illusion. But it is in the literary form of his story that Mr. Morris is especially successful. Where time has dealt most cruelly with our beloved language is in robbing it of that beautiful cadence which fell from our forefathers' lips as sweetly and as unconsciously as melody falls from the throat of the mavis. One of the many advantages that Mr. Morris has reaped from his peculiar line of study is that he can write like this—he, and he alone among living men:—

"'Surely thou goest to thy death.' He smiled very sweetly, yet proudly, as he said: 'Yea, the road is long, but the end cometh at last. Friend, many a day have I been dying; for my sister, with whom I have played and been merry in the autumn tide about the edges of the stubble-fields; and we gathered the nuts and bramble-berries there, and started thence the missel-thrush, and wondered at his voice and thought him big; and the sparrow-hawk wheeled and turned over the hedges, and the weasel ran across the path, and the sound of the sheep-bells came to us from the downs as we sat happy on the grass; and she is dead and gone from the earth, for she pined from famine after the years of the great sickness; and my brother was slain in the French wars, and none thanked him for dying save he that stripped him of his gear; and my unwedded wife with whom I dwelt in love after I had taken the tonsure, and all men said she was good and fair, and true she was and lovely; she also is dead and gone from the earth; and why should I abide save for the deeds of the flesh which must be done? Truly, friend, this is but an old tale that men must die; and I will tell thee another, to wit, that they live: and I live now and shall live. Tell me then what shall befall.'"

Note the music of the cadence here—a music that plays about the heart more sweetly than any verse, save the very highest. And here we touch upon an extremely interesting subject.

Always in reading a prose story by a writer whose energies have been exercised in other departments of letters there is for the critic a special interest. If this exercise has been in fields outside imaginative literature—in those fields of philosophical speculation where a logical method and a scientific modulation of sentences are required—the novelist, instead of presenting us with those concrete pictures of human life demanded in all imaginative art, is apt to give us disquisitions "about and about" human life. Forgetting that it is not the function of any art to prove, he is apt to concern himself deeply in showing why his actors did and said this or that—apt to busy himself about proving his story either by subtle analyses or else by purely scientific generalizations, instead of attending to the true method of conviction that belongs to his art—the conviction that is effected by actual pictorial and dramatic illustration of how his actors really did the things and said the things vouch'd for by his own imagination. That the quest of a scientific, or supposed scientific, basis for a novelist's imaginative structure is fatal to true art is

seen not only in George Eliot and the accomplished author of 'Elsie Venner,' but also in writers of another kind—writers whose hands cannot possibly have been stiffened by their knowledge of science. Among the many instances that occur to us we need point to only one, that of a story recently published by one of our most successful living novelists, in which the writer endeavours to prove that animal magnetism is the acting cause of spiritualistic manifestations so called. Setting out to show that a medium is nothing more than a powerful mesmerist, to whose manipulations all but two in a certain household are unconsciously succumbing, he soon ignores for plot purposes the nature of the dramatic situation by making those very two sceptics at a séance hear the same music, see the same spiritually conveyed newspaper, as the others hear and see. That the writer should mistake, as he seems to do, the merely directive force of magnetism for a motive force does not concern the literary critic. But when two sceptics, who are to expose a charlatan's tricks by watching how the believers are succumbing to mesmeric hallucinations, are found succumbing to the same hallucinations themselves—succumbing because the story-teller needs them as witnesses of the phenomena—then the literary critic grows pensive, for he sees what havoc the scientific method will work in the flower-garden of art.

On the other hand, should the story-teller be a poet—one who, like the writer of 'John Ball,' has been accustomed to write under the conditions of a form of literary art where the diction is always and necessarily concrete, figurative, and quintessential, and where the movement is metrical—his danger lies in a very different direction. The critic's interest then lies in watching how the poet will comport himself in another field of imaginative literature—a field where no such conditions as these exist—a field where quintessential and concrete diction, though meritorious, may yet be carried too far, and where those regular and expected bars of the metricist which are the first requisites of verse are not only without function, but are in the way—are fatal, indeed, to that kind of conviction which, and which alone, is the proper quest of prose art. No doubt it is true, as we have before said, that literature being nothing but the reflex of the life of man, or else of the life of nature, the final quest of every form of literature is that special kind of conviction which is inherently suitable to the special form. For the analogy between nature and true art is not a fanciful one, and the relation of function to organism is the same in both. But what is the difference between the conviction achieved by poetic and the conviction achieved by prose art? Is it that the conviction of him who works in poetic forms is, though not necessarily, yet most perfectly achieved by a faithful record of the emotion aroused in his own soul by the impact upon his senses of the external world, while the conviction of the proseman is, though not necessarily, yet most perfectly achieved by a faithful record and picture of the external world itself?

All such generalizations as this are, no doubt, to be taken with many and great

qualifications; but, roughly speaking, would not this seem to be the fundamental difference between that kind of imaginative literature which expresses itself in metrical forms and that kind of imaginative literature in which metrical form is replaced by other qualities and other functions? Not but that these two methods may meet in the same work, not but that they may meet and strengthen each other, as we have before said when glancing at the interesting question, How much, or how little, of realism can poetry capture from the world of prose and weave into her magic woof, and how much of music can prose steal from poetry? But in order to do all that can be done in the way of enriching poetry with prose material without missing the conviction of poetic art, the poet must be Homer himself; in order to do all that can be done in the way of vivifying prose fiction with poetic fire without missing the conviction of prose art, the story-teller must be Charlotte Brontë or Emily, her sister, in whose work we find for once the quintessential strength and the concrete and figurative diction of the poet—indeed, all the poetical requisites save metre alone. Had 'Jane Eyre,' 'Villette,' and 'Wuthering Heights' existed in Coleridge's time he would, we may be sure, have taken these three prose poems as illustrations of the truth of his axiom that the true antithesis of poetry is not prose, but science. What the prose poet has to avoid is metrical movement on the one side and scientific modulation of sentences on the other. And perhaps in no case can it be achieved save in the autobiographic form of fiction, where and where alone the work is so subjective that it may bear even the poetic glow of 'Jane Eyre' and 'Villette.' What makes us think this to be so is the fact that in 'Shirley'—a story written in the epic method—the only passages of the poetic kind which really convince are those uttered by the characters in their own persons. And as to 'Wuthering Heights,' a story which could not, of course, be told in one autobiography, the method of telling it by means of a group of autobiographies, though clumsy enough from the constructor's point, was yet just as effective as a more artistic method. And it was true instinct of genius that led Emily Brontë to adopt the autobiographic method even under these heavy conditions. Still the general truth remains that the primary function of the poet is to tell his story steeped in his own emotion, while the primary function of the prose fictionist is to tell his story in an objective way. Hence it is that in a general way the difficulty of the poet who turns to prose fiction lies, like that of philosophical or scientific writers, in suppressing certain intellectual functions which he has been in the habit of exercising. And the case of Scott, which at first sight might seem to show against this theory, may be adduced in support of it. For Scott's versified diction, though concrete, is never more quintessential than that of prose; and his method being always objective rather than subjective, when he turned to prose fiction he seemed at once to be writing with his right hand where formerly he had been writing with his left.

NOVELS OF THE WEEK.

The Legacy of Cain. By Wilkie Collins. 3 vols. (Chatto & Windus.)
Shamrock and Rose. By Mrs. J. Calbraith Lunn. 3 vols. (Fisher Unwin.)
Dorinda. By the Countess of Munster. 3 vols. (Hurst & Blackett.)
Annie Kilburn. By William D. Howells. (Edinburgh, Douglas.)
St. Margaret. By William Tirebuck. (Edinburgh, Nimmo, Hay & Mitchell.)

Mr. COLLINS's last mystery is not elaborate. The puzzle which he sets before his readers is simply this—of two girls, Helena and Eunice, reputed daughters of the Rev. Mr. Gracedieu, to discover which is his own flesh and blood, and which has inherited the legacy of Cain. The story opens with Cain, in the shape of a woman who is supposed to have got rid of her husband in an irregular fashion; and in her prison cell she is surrounded by a little batch of undeveloped story-tellers, whom the author enlists in his service. He makes them all talk, the governor most of all; and when the two girls are in their teens they write copious diaries, from which Mr. Collins supplies long extracts. The puzzle about the heroines is cleverly kept up, and all but the most unreasonable readers will find the narrative interesting on this account. The moral of it all seems to be that it is better to have a murderer for your mother than a respectable spiteful person, with shifty eyes and disease of the heart.

The misgivings naturally excited by the title of Mrs. Lunn's work may be at once allayed. 'Shamrock and Rose' is not a political novel; the union of hearts therein depicted is of a personal, not international character. The reader is spared a detailed account of the incidents of coercion or boy-cotting, and introduced instead to a land of mediæval romance, though the scene is laid at the present day. There is much to be grateful for in these negative merits, and for the rest the author has a certain faculty for the portrayal of picturesque and chivalric figures. But as a faithful record of Irish manners of the present day the book is valueless and misleading. To begin with, Mrs. Lunn commits the gross solecism of making Irish gentlemen talk in the dialect of the peasantry, or rather in a dialect which she imagines to be that of the peasantry. Such a personage as Fergus O'Meath is an anachronism and a monstrosity, with his Irish harp and his Swinburnian poetry. No Irishman uses the word "bonnie" or "bluid," or talks of a "speerit," or says "Lord bless you." In fine, there is an abundance of local colouring, but it is generally inaccurate. For instance, at Killarney she speaks of "the Ross Island," where the use of the article betrays her ignorance at once. We strongly recommend any one after a study of Mrs. Lunn's fancy pictures to take a course of Gerald Griffin or Carleton as a corrective.

For the work of a novice in fiction, as the Countess of Munster proclaims herself to be in the dedication, 'Dorinda' must be pronounced a decidedly promising effort. To have taken for the central figure a woman who is a thief and a liar, and in spite of this to have enabled the reader to realize how irresistibly attractive she was, is no easy

task. Dorinda, however, excites one's pity quite as much as one's sympathy, and the moral of the book is all the more effective for the author's unobtrusive method of enforcing it. The portraiture of the male is decidedly inferior to that of the female characters, and even in the case of the latter the majority are somewhat shadowy persons. But Dorinda herself is a living creature, and the growth of her character is distinctly and artistically traced. The opening scene is laid in a girls' school; but the story is hardly suitable for young persons in their pupillage. It is rather a book for parents than children, being, in fine, a very clever study of a character fraught with great possibilities for good and evil, and drifting over the border from the lack of any domestic control or example. The chief defect of 'Dorinda' is a prevailing sombreness of colouring. A touch of comedy here and there would have vastly improved the general effect.

Mr. Howells in his later novels has written as the most American of American novelists, and it appears that good subjects are not particularly easy to find. In 'Annie Kilburn' he has tried what could be made of the little-tattle of a small New England town centring about a certain angular and single-minded minister. The experiment in the author's hands has proved a failure. His novel called 'The Minister's Charge' showed that he could appreciate such a character as the minister, but for the rest he is wanting in the combination of sympathy and humour which can make much out of trivialities. His subject could have been treated with success only by an American Mrs. Gaskell or George Eliot; as treated by him it is barren, and the barrenness of it is made more striking by his habitual mannerisms of diction. His characters represent types well known to readers of American novels, and doubtless common in many small towns in New England and elsewhere; but they do not live, and the hero is of all of them the most shadowy. Mr. Howells has tried as another experiment the composition of a novel without a love story—an experiment which has seldom succeeded. He has, it is true, introduced the subject as a matter of gossip, and found a successful suitor in the last lines of the book, thrown as a sop to implacable readers; but he has scorned to make any effective use of the commonplace topic as part of a story. The book can only be called a description of some unsuccessful essays in philanthropy, and for the purposes of a novel it is not so convenient to love mankind as to love one's female neighbour.

'St. Margaret' is primarily an unorthodox religious novel; in the second place it is a detective story; it is in form autobiographical, and it is written in the excited, spasmodic style of the shilling dreadful. Clearly, therefore, the author knows what he is about; and if he could have thrown in a bit of mysterious adventure in some outlandish part he would have done all that man could do to combine the elements of the most successful fiction of the day. He has not even forgotten to add the little bit of bad law which so often embellishes the fashionable style of novel, for he makes a witness to a will a successful legatee. Mr. Tirebuck is enthusiastic and perplexing. He appears to

be alarmingly in earnest about something, but he has failed to make intelligible what that something is. So long as he is dramatic and speaks through his characters he is within his right in being vague; but in the reflective passages in which he may be presumed to speak for himself he goes dangerously near to nonsense. Unfortunately, there are a good many of such passages in 'St. Margaret.' Mr. Tirebuck writes with vigour, and often turns out an effective sarcasm in an epigrammatic way; but as an eminent statesman said of another, his invective wants polish, and in Mr. Tirebuck's case the life of his epigrams depends on well-rooted ignorance. But ignorance is so common and dulness is so generally united to it that Mr. Tirebuck deserves a word of praise. If he wishes to become a novelist his fervour may urge him to success.

CHRISTMAS BOOKS.

When I'm a Man; or, Little Saint Christopher. By Alice Weber. (Griffith, Farran & Co.)
Birdie: a Tale of Child-Life. By Harriet L. Childe-Pemberton. (Same publishers.)
In the City of Flowers. By Emma Marshall. (Seeley & Co.)
Bishop's Cranworth; or, Rosamond's Lamp. By Emma Marshall. (Shaw & Co.)
Uncle Steve's Locker. By Brenda. (Same publishers.)
Pixie's Adventures. By N. D'Anvers. (Same publishers.)
Ups and Downs of a Donkey's Life. By C. L. Matéaux. (Cassell & Co.)
Schoolgirls. By Annie Carey. (Same publishers.)
A Christmas Posy. By Mrs. Molesworth. With Illustrations by Walter Crane. (Macmillan & Co.)
The Lady of the Forest. By L. T. Meade. (Part-rige & Co.)
Every Boy's Annual. Edited by E. Routledge. (Routledge & Sons.)
The Floral King. By Albert Alberg. (Allen & Co.)
In the Land of Marvels. By Theodor Verna-leken. (Sonnenschein & Co.)
Wings without Feathers. By J. A. Lefroy. (Smith & Innes.)
A Line of Light. By Ellis H. Weaver. (Marshall Brothers.)
A Living Story; or, the Would-be Authoress. By A. W. Wright. (John Hogg.)
That Boy Jack! By Helen H. Rogers. (Same publisher.)
Red Herring; or, Allie's Little Blue Shoes. By Frances Armstrong. (Same publisher.)
Brave Little Women. By Marie Trevelyan. (Same publisher.)
The Romance of the Mountains. By Ascott R. Hope. (Same publisher.)

Two charming stories of child life are 'When I'm a Man,' by Miss A. Weber, and 'Birdie,' by Harriet L. Childe-Pemberton. Miss Weber's hero is Christopher Mostyn, a sturdy little lad whose dream is to be worthy of his name, "Little Saint Christopher." He longs "to be a strong man," and in pursuit of strength meets with many and strange adventures. His great good luck is to find a namesake, one Christopher Ferrars, a noble creature, condemned by a sad fate to helplessness. "Christopher couchant" he jestingly calls himself, and he is as a good angel to little "Christopher rampant." 'Birdie' is a tale of the good stepmother rejected by a stubborn little child. The theme is old, but the treatment is fresh and striking.

Mrs. Marshall is indefatigable in producing books for girls; the astonishing thing is that they are all so good. 'In the City of Flowers' and 'Bishop's Cranworth' are two most attractive works. Both are tales of English country life

(though the heroine of the first-named romance fits to Florence), both contain family complications and a mystery of inheritance, and both are in reality chronicles of girls' lives, reproducing with Mrs. Marshall's well-known skill the hopes and fears, the joys and sorrows, the whole gamut of the changes of girl life.—'Uncle Steve's Locker' is one of Brenda's familiar and touching annals of the poor. Dorothy Appleyard, the heroine, is a brave and wise little mortal, and the reader rejoices when the opening of the famous locker brings her good fortune.

Animal stories have always a fascination for children. 'Pixie's Adventures' and 'Ups and Downs of a Donkey's Life' are both good. Terrier and donkey tell their respective stories, and tell them well. We can only speak with horrified amazement of the illustrations which adorn the latter work.—'Schoolgirls' has a mournful interest from the fact that the author, Miss Annie Carey, "has not lived to see its publication." It is a chronicle of school life, very detailed, very intimate—in fact, a study of girls. It may be useful in some measure to a schoolmistress, but it is hardly a book for girls themselves.—'A Christmas Posy' is a most attractive little volume, containing eight of Mrs. Molesworth's charming little stories for children, with illustrations by Mr. Walter Crane.—The readers of 'Atalanta' have already been delighted by Miss L. T. Meade's 'The Lady of the Forest,' a fascinating story on the old theme of the missing heir. There are few scenes more touching in child-literature than the death of little Phil.—Messrs. Routledge publish 'Every Boy's Annual' for the last time, it having been bought by the proprietors of the 'Boy's Own Paper.' Mr. Routledge may be congratulated on the letterpress of his closing volume, which is a decided improvement on its predecessors; but the illustrations are scarcely what they should be.

'The Floral King,' by Albert Alberg, is a biography of Linnaeus, rendered exceedingly interesting by the copious extracts from the correspondence of the great naturalist.—'In the Land of Marvels' is a "collection of folktales from Lower Austria and Bohemia, and made by Prof. Verna-leken, who wrote them down faithfully from word of mouth, and published them as a sort of supplement to the 'Children's and Household Stories' of the Brothers Grimm." Many of the stories are, of course, of great merit, but the style of telling them is poor and decidedly unattractive, which is a pity.—'Wings without Feathers' tells of the freaks of an eccentric little boy, and cannot be considered as profitable reading for the young.—The author of 'A Line of Light,' who aims at tracing "the existence of Christianity in Britain at a very early period," has an exalted opinion of his own method, and a somewhat ungrammatical mode of describing it. "By gathering together," says he, "the details furnished by Sir Thomas Malory and others, and endeavouring to form them into a connected whole; by disentangling, as much as possible, the truth from fiction; and by giving a vivid picture of the brilliant court, the habits and customs, the manners, life and character of the Islanders during the 'British Welsh Period,' we may be enabled in our mind's eye to place ourselves down amongst them. The style and language of the period have been preserved throughout." The book is even worse, in every way, than the foregoing words would lead the reader to expect—which is saying a great deal.

'A Living Story' is a rather foolish and tiresome nursery tale. It cannot be recommended.—"That boy Jack," who has been early emancipated from the nursery, is a cheery and attractive little hero; his intercourse with the old admiral is most amusing.—We are sorry to have to say that Red Herring is one of that luckless army of children who are kidnapped by circus people; he escapes, like all his brethren in distress; his adventures are not bad reading.—In 'Brave Little Women' we have a

collection of tales of heroic deeds performed by girls, not over well told.—'The Romance of the Mountains' is a compilation of no great merit. The author is largely indebted to others for his matter, which he has not handled very skilfully. His range is extensive, comprising myths, volcanoes, glaciers, and brigands; he even inserts anecdotes of Buffalo Bill.

OUR LIBRARY TABLE.

LORD STANHOPE has done well in making public the *Notes of Conversations with the Duke of Wellington* (Murray) recorded by his father. Not that there is anything particularly new in the book. A good deal of what is set down here was recorded also by Croker and Rogers; but it is always well to have fresh opportunities of studying such a fine character as the Duke's. Of the stories recorded the best is that of Lord Hardinge, who, riding over to see Blücher during the campaign of 1815, had to submit to being kissed on both cheeks by the Prussian leader, who modestly admitted at the same time, "Ich stinke etwas," he smelling most horribly of gin and rhubarb. Another good tale is "of old Leith of Deal," who remarked "that he had never been quite well since his affair with the guards," which, fine as it sounded, only meant that he had been robbed by two soldiers on his way home. An amusing tale occurs on p. 276 of the Duke: "Not long since, at one of the University addresses to the Queen, he observed one very short gentleman, who was standing on tiptoe and straining every joint to obtain a glimpse of her Majesty. The Duke, finding that he could not succeed, and that no one else seemed to have any mercy upon him, accosted him, placed him before himself, and afforded him an excellent view of the whole proceeding. 'But what,' said the Duke, 'was my reward? A few days afterwards I received a letter from this gentleman, thanking me again for the kindness I had shown him at Court, and hoping that I should show him a further kindness by the gift of a good living!'"

IN *Life aboard a British Privateer in the Time of Queen Anne* (Chapman & Hall) Mr. R. C. Leslie has reproduced the pith of the journal of Capt. Woodes Rogers, first published in 1712, which has been allowed in great measure to die out of public memory. "How many of us," Mr. Leslie may well ask, "have heard even the name of Woodes Rogers?" In the present day people, forgetting that fact is stranger than fiction, and a good deal more "realistic," have an unwholesome predilection for tales of imaginary and impossible voyages; and Mr. Leslie's little volume, with its deliciously quaint text and its dainty illustrations, may render good service by showing what a fund of exciting and interesting narrative exists in the records of the old voyagers, who, in simple language, wrote down what they did, what they saw, and what they believed. For our own part, we should have given a still more hearty welcome to a careful reprint of the 'Cruising Voyage round the World' in its entirety; but it must be admitted that the reading public is more likely to prefer a choice assortment of its plums, especially when further set off by Mr. Leslie's illustrations, the general effect of which is admirable, though an exacting archeologist might take exception to some of the details—to the ensign, for instance, which, as shown, went out with the death of Queen Elizabeth.

SOME recent books of travel may be dismissed in a few lines. Mr. C. W. Wood has written an intolerably dull book on Majorca. His *Letters from Majorca* (Bentley & Son) contain singularly little information about the island, but full particulars about the cup of coffee Mr. Wood had at a French railway station, the servants that waited on him, the kettle in which his hot water appeared, the nicknacks his friend furnished his rooms with, and the typhoid fever

of which that friend nearly died. After such trivial twaddle Canon Bell's *Winter on the Nile* (Hodder & Stoughton) reads like a classic. The Canon is aware that the public do not wish to know how he fared at railway stations, or whether his shaving-water came up in a jug; and sets himself to write a popular account of the chief sights. Canon Bell is neither an Egyptologist nor an Arabic scholar, and we should quarrel with a good deal of his book if we came to details; but he deserves praise for trying to write in a way that will attract the general reader.

Proverbs, Maxims, and Phrases of all Ages, Classified Subjectively and Arranged Alphabetically, 2 vols., compiled by Robert Christy (Fisher Unwin), is a handsome book of reference with a good index. The scholarship is not of a high order, and the compiler's judgment will not commend itself to all readers; but the collection will be found useful.

THE sayings and doings of those "very strange beasts which in all tongues are called fools" have afforded Mr. W. A. Clouston material for an entertaining little book. In *The Book of Noodles: Stories of Simpletons; or, Fools and their Follies* (Elliot Stock), he collects his fools from all the quarters of the world, groups them with loving care, and narrates the story of their follies in attractive language. If fools are the only nation "worth men's envy or admiration," this curious chronicle ought to find many readers. The folk-artist will value it highly.

MR. H. MACAULAY FITZGIBBON'S *Early English and Scottish Poetry, 1250-1600* (Walter Scott), is a reprint of a little volume that had previously appeared in the "Canterbury Poets." It would have been well to state this fact in a prefatory note. Some corrections have been introduced in the present edition.

THE largest volume of the twelve months, *The Post Office London Directory* (Kelly & Co.), appears towards the close of the year, and may be pronounced one of the most satisfactory. A work that will see its centenary before the century ends is naturally beyond the reach of criticism, and there is no need to do more than express our admiration of the organization which reproduces such a mass of names and numbers, subject as both are to constant alteration, with such wonderful accuracy.—Another work of approved utility is *Whitaker's Almanack* (Whitaker), which has been once more enlarged. The Local Government Act and other changes find due record in the pages of this excellent encyclopaedia, for such it really is.—We have to thank Mr. Hayter, the eminent statistician, for the first volume of the *Victorian Year-Book* (Trübner & Co.).

WE have on our table *Ingleton: Bygone and Present*, by R. R. Balderston and M. Balderston (Simpkin),—*The Law of Equivalents in its Relation to Political and Social Ethics*, by E. Payson (Boston, U.S., Houghton),—*Antiseptics, a Handbook for Nurses*, by A. M. Hewer (Lockwood),—*Through the Goal of Ill* (Griffith & Farran),—*The Happiness of being Rich*, by H. Conscience (Hodges),—*Avatar*, by T. Gautier (Vizetelly),—*Would You have left Her?* by W. F. Kip (Putnam),—*The Unfortunate One*, by I. Toorgeynieff, translated from the Russian by A. R. Thompson (Trübner),—*Tales of King Arthur and his Knights of the Round Table*, by Margaret V. Farrington (Putnam),—*The Children of the Week*, by W. T. Peters (Routledge),—*Robert Aske*, by Eliza F. Pollard (Partridge),—*The Scottish Soldiers of Fortune*, by J. Grant (Routledge),—*One False Step*, by A. Stewart (Edinburgh, Oliphant, Anderson & Ferrier),—*A Merry-Go-Round*, by A. J. Daryl (Warne),—*Dora Coyne*, by Jessie M. E. Saxby (Partridge),—*The Sunday Friend*, edited by the Rev. G. H. Curteis (Mowbray),—*Guiding Lights*, by M. Haycraft (Routledge),—*The Churchman's Oxford Kalendar for 1889* (Mowbray),—*The Preachers of Scotland from the Sixth to the Nineteenth Century*, by W. G. Blaikie, D.D. (Edinburgh, T. & T. Clark),—*The*

Infallibility of the Church, by G. Salmon, D.D. (Murray),—*The Lads of the Bible*, by the Rev. W. J. Bettison (S.P.C.K.),—*Come unto Me*, by H. Hofmann (Griffith & Farran),—*What the Gospel has done for the Working Classes*, by A. R. Cooke (Wells Gardner),—*La Zoología de Colón y de los Primeros Exploradores de América*, by Juan Ignacio de Armas (Havana, O'Reilly),—*Der Todesring der Bensdurchgang*, by A. Friedmann (Leipzig, Reclam),—*Uebers Grab hinaus noch Lieder*, translated from Calderon by K. Pasch (Vienna, Brockhausen & Bräuer),—*Un Poema de E. Ruprecht*, traducido del Alemán por G. P. Tupper (Buenos Ayres, Jacobsen),—*Kirchenraub Falsche Freundschaft*, by A. Friedmann (Leipzig, Reclam). Among New Editions we have *Wilson's Practice of the Supreme Court of Judicature*, by C. Burney, M. Muir Mackenzie, and C. Arnold White (Stevens & Sons),—*The Theory of Political Economy*, by W. S. Jevons (Macmillan),—*English Practical Banking*, by T. B. Moxon (Heywood),—*Gilds*, by the late Cornelius Waldorf (Redway),—*Lesson-Pegs* (Relfe Brothers),—*The Illustrated Guide to Cromer*, by M. Knights (Jarrold),—*Memoirs of Mrs. Rebecca Wakefield*, by R. Brewin (Crombie),—*and The Atonement*, by the Rev. J. J. Lias (Nisbet).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Eyton's (R.) *True to Life*, and other Sermons, cr. 8vo. 7/6 cl. Plummer's (Rev. A.) *The Pastoral Epistles*, cr. 8vo. 7/6 cl. Religious Knowledge Manual, by Miss Yonge, Canon Daniel, and Canon Benham, 12mo. 3/6 cl. Rest and Unrest, by Author of 'Footprints in the Wilderness,' cr. 8vo. 3/6 cl. Woodhouse's (F. C.) *Manual for Holy Days*, cr. 8vo. 3/6 cl.

Law.

Firth (J. F. B.) and Simpson's (E. H.) *London Government under the Local Government Act*, 8vo. 20/ cl.

Fine Art.

Bowers's (G.) *Hunting in Hard Times*, oblong 4to. 12/ cl. Burrell's (E. J.) *Elementary Building Construction and Drawing*, cr. 8vo. 2/6 cl. Ogden's (W. S.) *Designs for Christian Gravestones*, 9/ cl. Ogden's (W. S.) *Sketches of Antique Furniture*, 4to. 12/6 cl. Oxford, illus. by J. Fulleylove, with Notes by T. H. Ward, 42/ Poynter's *South Kensington Drawing-Books: Freehand for Children*, 4to. 2/6 cl.

Poetry.

Blunt's (W. S.) *In Vinculis*, 12mo. 5/ cl. Chaucer, *The Minor Poems*, edited by Rev. W. W. Skeat, cr. 8vo. 10/6 cl. Dream Alphabet (A), and other Poems, by the Author of 'In the Giaour,' cr. 8vo. 5/ cl. Meredith's (G.) *A Reading of Earth*, 12mo. 5/ cl. Morris's (W.) *A Tale of the House of the Wolfings, &c.*, in Prose and Verse, square 8vo. 6/ cl. Postgate's (J. J.) *Christmas Legend, and other Verses*, 3/6 cl. Whittier's (J. G.) *Writings*, Vol. 2, cr. 8vo. 6/ cl.

History and Biography.

Hobson (C. L.) *Lady Nurse, Crimean War, and her Life*, by Rev. W. F. Hobson, cr. 8vo. 6/ cl. Stevenson (W. F.) *Life and Letters of his Wife*, 5/6 cl.

Geography and Travel.

Carter's (R.) *A Summer Cruise on the Coast of New England*, cr. 8vo. 6/ cl. Stead's (W. T.) *Truth about Russia*, 8vo. 10/6 cl.

Philology.

Seager's (Rev. J. L.) *Faciliora, Easily Graduated Latin Exercises*, cr. 8vo. 2/6 cl. Sophocles' *Dramas in English Verse*, by Sir G. Young, 12/6

Science.

Cleland, Mackay, and Young's *Memoirs and Memoranda in Anatomy*, Vol. 1, 8vo. 7/6 cl. Daunt's (A.) *Crag, Glacier, and Avalanche*, cr. 8vo. 2/6 cl. James's (A.) *Pulmonary Phthisis, its Etiology, Pathology, and Treatment*, 8vo. 9/ cl. Longman's *Elementary Mathematics*, cr. 8vo. 2/6 cl. Nicols's (A.) *Snakes, Marsupials, and Birds*, cr. 8vo. 5/ cl. Prent's (W. H.) and Maier's (J.) *The Telephone*, cr. 8vo. 12/6 Traill's (T. W.) *Boilers, their Construction and Strength*, 9/ Welford and Sturmy's *Indispensable Handbook of the Optical Lantern*, 8vo. 2/6 svd.

General Literature.

Carleton's (W.) *The Red-Haired Man's Wife*, 8vo. 3/6 cl. Carlyle's *Critical and Miscellaneous Essays*, 2 vols. 2/6 each. Churcher's (W. G.) *Sparks from the Yule Log*, 4to. 2/6 cl. Comic History of France, by O. P. Q. Philander Smif, 2/ cl. Cotton's (F.) *Gone Away*, cr. 8vo. 7/6 cl.

Croesley's (W.) *Skating Cards for teaching Skating*, 18mo. 2/6 Franck's (L. von) *The Last Von Rickenburg*, translated by J. M. Perceval, cr. 8vo. 6/ cl.

Kingsley's (C.) *Alton Locke*, cheap edition, cr. 8vo. 3/6 cl. Land (The) of Darkness, with some Further Chapters in the Experiences of the Little Pilgrim, cr. 8vo. 5/ cl.

Libart's (J.) *A Pack of Cards and a Pack of Nonsense*, 7/6 cl. Tolstoi's (Count L.) *Ivan Ilyich*, and other Stories, translated by R. N. Dole, cr. 8vo. 2/6 cl.

Whitman's (Walt) *November Boughs*, cr. 8vo. 7/6 cl. Who is the White Pasha? A Story of Coming Victory, 2/6 cl.

Wood's (Mrs.) *George Canterbury's Will*, cheap edition, 3/6
Worboise's (E. J.) *Millicent Kendrick*, cheap edition, 3/6 cl.
Young's (C. M.) *Pillars of the House*, Vol. 1, cheap ed., 3/6 cl.
Yorke's (C.) *The Brown Portmanteau*, and other Stories, 2/6

FOREIGN.

Theology.

Gebhardt (O. v.) u. Harnack (A.): *Texte der Alchristlichen Literatur*, Vol. 3, Parts 3 and 4, 16m.

Klein Schmidt (F. E.): *Der Brief an die Römer*, 2m.

Fins Art.

Barron (L.): *La Loire*, 10fr.

Beraldi (H.): *Les Graveurs du XIX. Siècle*, Vol. 8, 10fr.

Os Lusitâas, Illustrations de A. Bramont et P. Bord, 100fr.

Roger-Millès: *Les Veillées Noires*, 20fr.

Rubens, sa Vie et son Œuvre, par O. Berggruen, &c., 60fr.

History and Biography.

Cuno (J. G.): *Vorgeschichte Roms*, Part 2, 25m.

Gaedertz (K. T.): *Goethes Minchen*, 3m.

Göring (H.): *Sophie Germain u. Clotilde de Vaux*, 6m.

Mémoires de la Marquise de la Rochejaquelein, 2fr.

Philology.

Thum (A.): *Der Spiritus Asper im Griechischen*, 2m. 50.
Verhandlungen d. VII. Orientalisten-Congresses: *Aegyptisch-Afrikan.* Sektion, 4m.; *Semitische Sektion*, 15m.

Science.

Arnold (R.): *Ammonia u. Ammoniak-Präparate*, 3m. 50.
Bardineuer: *Die Permanente Extensionsbehandlung*, 24m.

Fittka (F.): *Jahresbericht üb. die Fortschritte der Chemie für 1888*, Parts 1 and 2, 10m.

Fock (A.): *Die Chemische Kristallographie*, 3m.

Fraunhofer's (J. v.): *Gesammelte Schriften*, hrsg. v. E. Lommel, 12m.

Fürbinger (M.): *Die Morphologie u. Systematik der Vögel*, 125m.

Hofmann (F.) u. Schwalbe (G.): *Jahresberichte üb. die Fortschritte der Anatomie*, Part 1, 24m.

Weyl (T.): *Die Theerfarben*, Part 1, 2m. 60.

MADRIGAL.

SET FORTH TO BE SUNG TO THE BASS VIOL
IN PRAISE OF MR. BULLEN
HIS EDITION OF THE WORKS OF DR. THOMAS CAMPION.

HE comes again !

The latest, not the least desired !

Too long in mouldering tomes retired,
We sought in vain

Those breathing airs

Which o'er his instrument,
Like vocal winds of perfume, went
To soothe man's piercing cares.

BULLEN, well done !

Where Campion lies in London-land
Lulled by the thunders of the Strand,

Screened from the sun,
Surely there must

Now pass some pleasant gleam
Across his music-haunted dream
Whose brain and lute are dust.

EDMUND GOSSE.

THE HISTORICAL MANUSCRIPTS COMMISSION.

THE HAMILTON PAPERS

THE MSS. carefully preserved in Hamilton Palace comprise an important collection of early charters and miscellaneous documents, besides a still more interesting series of State Papers and political correspondence. From each of these sources we are able to trace very closely the descent of the family and its fortunes in successive generations, together with much information of historical and topographical interest. The origin of the family, though not for once lost in antiquity, is yet involved in considerable obscurity. It may be assumed, however, that it was of Northumbrian race and closely related with the families of Umfraville and De Vaux towards the close of the twelfth century. This connexion, in the face of another probable relationship with the Earls of Leicester, must have placed the earliest ancestors of the house in a difficult position towards North Country politics; but these difficulties, if they existed, were solved by the ultimate settlement of the family in Scotland under the unpretending name of son of Gilbert. From this point the descent of the Hamiltons is very clear (in spite of the editor's curious conversion of "filius" into "fitz") from a certain David, son of David, son of Walter, son of Gilbert, who apparently assumed the territorial surname of Hamilton in the reign of Robert II. At the same time we find Hamilton connected with the lordship of Cadzow, first as knight and then as lord of Parliament, a dignity achieved by James Hamilton, who, moreover,

founded the fortunes of his family by marrying a Stuart princess. The second lord was a successful courtier, who was created Earl of Arran, and actually found himself the heir presumptive to the throne. Then followed fifty years of party factions, with unpleasant experiences of frays with Jedburgh men and citizens of Edinburgh. The second earl was the famous Regent of Scotland, a man who played the foremost part in his country's history until he was deprived of his thankless post during the supremacy of the Guise party, and ended his days in obscurity. The Regent's son and heir was the weak-minded suitor for the hand of Queen Elizabeth. Among other evidences of a vicious character this unpleasing youth was guilty of a daring burglary, on account of which his noble father was obliged to pay a heavy sum as hush-money. In his place the line was continued by a younger son, John, who, after several vicissitudes, became the first Scotch marquis.

Down to this point the history of the family is almost wholly elucidated by means of legal documents, while henceforward it is illustrated by an equally complete series of despatches and newsletters. None of the charters here calendared is of earlier date than the year 1315, and though of the highest archaeological value for the local history of the west of Scotland, they are scarcely of such general interest as the remarkable series of bonds of service and manrent, which throw much light upon the overwhelming influence of the baronage in Scotland, in which country we find that a great noble was able to enter into a compact of fealty with the Crown, and where all the evils of feudal maintenance were continued long after the system had been finally eradicated in England. In this part of the report are some interesting Guise papers, besides marriage contracts of the Hamilton family and its allies, and some curious holograph wills, notably that of Lady Anna Hamilton, whose devout ejaculations in the homely vernacular are not devoid of picturesqueness, as in the prayer for her son that the Lord may "take ane greip of his hart," and the reflection that "ane blinck of the face of ane reconcil God is ane sueit thing."

The political correspondence dates from the time of Lord John Hamilton, afterwards first marquis, and among his papers are several interesting holographs of James VI, almost exaggerated in their "hamelye" tone towards such of his "good subiectis" as were also his "gossopis." In one of these letters the king requests the loan of several of Hamilton's dogs for the purpose of a courting match with the Earl of Home's English hounds, wherein he hopes that the "Englishe tykis shall be dung down." He also asks for the loan of a certain horse, promising "on my honestie no boddie sal ryde on him but myself," and trusts that Hamilton "will be a goode falou" and grant "this my reasonable request." On another occasion he begs Hamilton to begin in good time to "prepare Dutch beir for me againe my cumming to Hamilton." The letters and papers of the famous third Marquis of Hamilton may be divided into two sections, the first comprising those which relate to the Thirty Years' War, and the second those connected with the Scotch rebellion and the Civil War in England. Under the former head there are numerous letters from Gustavus Adolphus or his agents, consisting of commissions for levying Scotch mercenaries and military orders and reports. There is also a fairly complete series of despatches or newsletters from the Scotch generals in Germany, which give the most minute particulars as to the course of the campaign, together with several interesting notices of the old Scots Guard in France. The correspondence relating to the troubles in Scotland between 1637 and 1647, while it does not contain much that is absolutely new, is presented here in a complete and intelligible form. The vigorous, though perhaps equally ineffective measures proposed by Hamilton were

but feebly seconded by the English Council, and the last hopes of "a merry meeting" in Scotland were rudely dispelled in the summer of 1639. The papers of later years refer chiefly to the expeditions of Montrose and Antrim, and close with the capitulation at Newcastle. A letter of Sir Robert Moray (already printed) states that "his Majesty has no desire to go to Holmby, he thinks a Scots Guard the safest." The correspondence of the second Duke of Hamilton, brother of the ill-fated marquis, and himself mortally wounded at Worcester, is chiefly interesting in connexion with the projects of the royalist exiles for the king's escape. There are also several letters from Henrietta Maria and the Prince of Wales expressing the highest sentiments of friendship and gratitude towards the house of Hamilton, to whom the late king appears to have been indebted in addition for large sums of money. The correspondence subsequent to the Restoration relates chiefly to the political career of the third Duke of Hamilton, who succeeded to the title for life by virtue of a marriage with the first duke's heiress. This nobleman's services had been duly recognized at the Restoration, and down to the year 1673, in spite of occasional differences with the Scotch Government in respect of Church policy, he emulated the traditional loyalty of the family. His defection from the latter date down to the Revolution, which he openly promoted, may have been due either to the workings of the old Douglas blood or to political jealousy of Lauderdale. In any case he refused the Test Act, and gradually drifted into serious opposition to the persecuting spirit of his colleagues. These papers relating to Covenanters enable us to test Sir Walter Scott's graphic description of the times in 'Old Mortality.' After ensuring the success of the Revolution the duke, strangely enough, returned to his old position of constitutional opposition, or, more truly, of political jealousy of a new rival in Dalrymple or Argyle. In this voluminous correspondence, besides a great deal of political by-play, there are plenty of papers relative to Dundee's rising in the Highlands and to the campaign of 1689 in Ireland, including interesting notices of Rooke and Kirke in connexion with the relief of Londonderry. The papers of the fourth duke relating to the Union are by no means of the interest that might have been expected, and we also look in vain for any mention of the Hamilton peerage case at the end of Anne's reign; but without these the student will find in this admirable Report a wealth of historical material edited with unimpeachable scholarship and precision.

INDEX-MAKING.

I SHOULD think Mr. Tuer's plan might be bettered. Of course a book must be printed and paged before any index becomes possible. But why should an author dictate to an amanuensis at all? Let him read his book through alone and carefully underline every word that he wishes to go into the index. Then the index-maker goes through and takes every word that is marked, "Thumpcushion's Sermons, p. 50," and "Sermons, Thumpcushion's, p. 50," completing the double entry. There should be no cross-entry such as "See Sermons." Each should have the folio *direct*.

Locke devised a scheme for indexing a commonplace book which contains one good suggestion, viz. to treat each letter with the vowel following, say letter B as BA, BE, and so on. Suppose we take a quarto memorandum book of blank or ruled paper of 480 pp. folioed throughout from 1 to 480. Divide this amongst the twenty-four letters of the alphabet and you will have 20 pp. for each; divide each of these 20 pp. between the vowels *a*, *e*, *i*, *o*, *u*, *y*, and then let the index-maker fall to from the author's underlined copy. "Thumpcushion" will go under *Tu*, "Sermons" under *Se*. In this way a kind of classification has been begun, but if you

want it exact you must have 24 pp. to start with to each letter of the alphabet. Then the classification becomes almost complete at the first go off. *Thumpcusion* (3), *Thummim* (2), *Thumb* (1) will all follow on in the index by one act of registration, and only require changing afterwards as I have numbered them, which is very easy. As the pages fill up they can be carried forward to a new book or to an unoccupied folio of the original book, with the mark at the foot of the page giving the folio to which it is carried, as in ordinary bookkeeping. If there were a million references to be made this system would answer, because it can develop in size as required, and where not required it simply stands still. There are a few other slight details I could explain in a minute *vivæ voce* to any one interested, but which would waste the valuable *Athenæum* space to particularize here.

C. A. WARD.

MRS. BROWNING.

YOUR notice of my 'Life of Mrs. Browning' states that my "undertaking was discountenanced by Mr. Browning and Mrs. Browning's brothers," and that Mrs. Browning's admirers ought to respect her "wish that no biography of her should be written."

Your notice is the first intimation that has reached me of Mrs. Browning's brothers having expressed any opinion whatever upon the subject, whilst Mr. Browning wrote to me some time since saying, "I have neither the right nor the wish to withhold my consent to the appearance of the volume."

Mrs. Browning herself did not scruple to publish biographical information about other persons, nor to furnish biographical data of her own life for publication, and—as I have pointed out in my "Introduction"—in the only source of information about her wish accessible to me, namely, her published correspondence, expresses the reverse of repugnance to a memoir of herself being placed before the public.

JOHN H. INGRAM.

A CORRECTION.

AT p. 210 of the volume of monastic visitations which was lately issued by the Camden Society, and for the editing of which volume I am responsible, there occurs a phrase, *vocandi causa*, which conveyed to me no meaning, and which I confessed I did not understand. One kind correspondent ingeniously suggested that it should be *vacandi causa*, i.e., by way of holiday making, and I was tempted to accept the suggestion, though with hesitation. One of my reviewers, less kind, but more gifted with insight, finds no difficulty at all in such "a simple phrase." What a privilege it must be to be provided with "a pair o' patent double million magnifying gas microscopes," and so be able "to see through a flight o' stairs and a deal door"!

It turns out that my copyist misread the MS., and that *vocandi* ought to be corrected into *jocandi*.

AUGUSTUS JESSOPP.

MR. ROUTLEDGE.

LAST week we mentioned the serious illness of Mr. Routledge, and before the number of the *Athenæum* was printed off he had expired from the effects of an operation that had been deemed unavoidable. A native of Brampton in Cumberland, where he was born September 23rd, 1812, he served his apprenticeship with Charles Thurnam, a well-known bookseller in Carlisle. When his apprenticeship was at an end Routledge came to London, and found employment in 1833 in the house of Messrs. Baldwin & Cradock, of Paternoster Row. Baldwin & Cradock subsequently failed, and Mr. Routledge, with characteristic energy, started in business for himself as a retail bookseller in Ryder's Court. He began in a very small way, his only assistant being his brother-in-law, Mr. W. H. Warne,

then a lad of fifteen, and for four years he was glad to supplement his income by holding a situation in the Tithe Office. He managed to make some money by stationery business in connexion with the office, and in 1843 he felt strong enough to start as a publisher in Soho Square, his main dealings before this having been in "remainders," and his one solitary publication a failure. But in Soho Square he began reprinting the Biblical commentaries of an American divine named Barnes, and had the sagacity to engage the late Dr. Cumming, then rising into popularity, to edit them. The volumes had an enormous sale, though now they have totally fallen into oblivion. In 1848 Routledge took his brother-in-law, Mr. W. H. Warne, into partnership, and in the same year he commenced that career as a publisher of cheap literature which has given his name a permanent place in the annals of English bookselling, by issuing the first volume of "The Railway Library," which was 'The Pilot' of Cooper, sold at a shilling. The circulation of "The Railway Library" was very extensive, and it had many imitators. 'The Romance of War' was a great hit, and 'Uncle Tom's Cabin,' 'The White Slave,' 'The Wide, Wide World,' and 'Queechy' brought in large returns. Before 'Uncle Tom's Cabin' appeared, in the year 1851, Routledge's other brother-in-law, Mr. Frederick Warne, had become a partner, and in 1852 the firm had removed to Farringdon Street. In 1853 Mr. Routledge made another distinct step in advance as a purveyor of cheap literature of a high class by making the contract with Sir Bulwer Lytton to include his novels in "The Railway Library." The terms, 20,000£ for ten years, were considered enormous, and even the hardy publisher at one time thought he had given too much. But the venture proved profitable in the end, and, what is more, it established the reputation of the firm on a permanent basis.

We need not dwell on Mr. Routledge's other enterprises—on the masterly edition of Shakespeare by Howard Staunton, with illustrations by Sir John Gilbert, or enterprises of recent date like "The Universal Library." We may, however, notice that as early as 1854 he set the example—since largely followed by British publishers—of establishing a branch of his business in New York. In 1858 the firm of George Routledge & Co. took the style of Routledge, Warne & Routledge, Mr. R. W. Routledge being admitted as partner. In May, 1859, William Warne died, and a few years later Mr. F. Warne left the firm to become the publisher of the "Chandos Classics" and other books of merit. Mr. E. Routledge now became a partner, and the style was assumed of George Routledge & Sons.

In his later years George Routledge lived a good deal in Cumberland, where he bought land and was made a Justice of the Peace and a Deputy-Lieutenant, serving as High Sheriff in 1882-3; but he did not retire from business till the end of 1887, and in the following January the general esteem felt for him by the trade found expression in a dinner given in his honour, which was largely attended. Mr. Routledge was bluff and plain-spoken, but he made no enemies, for he was generous and kindly, thoroughly fair and upright in his dealings, and ever ready to give help when help was needed. By energy and perseverance he overcame great difficulties and attained striking success. As a publisher of cheap literature he did signal service to the public.

Literary Gossip.

UNDER the title of "English Men of Action," Messrs. Macmillan & Co. are about to publish a series of biographies. It will be confined to Britons who have in any capacity, at home or abroad, by land or sea, been conspicuous by their

public services. The series will begin in February next, and will be continued monthly. The first volume will be General Gordon, by Col. Sir William Butler, and the following are in course of preparation: Sir John Hawkwood, by Mr. F. Marion Crawford; Henry V., by Rev. A. J. Church; Warwick, the King-maker, by Mr. C. W. Oman; Drake, by Mr. J. A. Froude; Raleigh, by Mr. W. Stebbing; Strafford, by Mr. H. D. Traill; Montrose, by Mr. Mowbray Morris; Monk, by Mr. Julian Corbett; Dampier, by Mr. W. Clark Russell; Capt. Cook, by Mr. Walter Besant; Clive, by Col. Sir Charles Wilson; Warren Hastings, by Sir Alfred Lyall; Sir John Moore, by Col. Maurice; Wellington, by Mr. George Hooper; Livingstone, by Mr. Thomas Hughes; and Lord Lawrence, by Sir Richard Temple. The price of each volume will be half-a-crown.

MESSRS. LONGMAN & Co. will issue early in January a new book by Mr. Frank Stockton, the author of 'Rudder Grange.' The title of this new *jeu d'esprit* will be 'The Great War Syndicate,' and it will be a history of a most startling and novel war between the United States and Great Britain. This war is waged on the part of the United States by a syndicate, who make a contract with the Government to carry on the war to a successful conclusion without aid from the army and navy of the Republic. The result of this war, entirely and equally satisfactory to both parties, delights the Anglo-Saxon race to such an extent that England and America combine to build a monument to Thomas Hutchins, whose fate is recorded in the history.

THE January number of the *Fortnightly Review* will contain articles on the development of modern warfare by Lord Wolseley, on Agnosticism and its future by Mr. Frederic Harrison, a criticism of modern creeds by Mr. W. H. Mallock, besides papers by Mr. Swinburne, Mr. J. Addington Symonds, and others. There will be an article in the same number by the Hon. George Curzon, M.P., relating his recent experiences in Bokhara; and the African traveller Mr. H. H. Johnston will tell what he thinks of the ethics of cannibalism.

THE authorities of the British Museum are preparing a "Stuart exhibition" of MSS., seals, and books.

THE first number of the *Library*, published by Mr. Stock, will contain articles by Mr. Austin Dobson, 'A Forgotten Book of Travels'; by Mr. Blades, 'Proposals made Two Centuries ago to found Public Libraries'; by Mr. A. H. Bullen, 'The Apple-dore Private Press, I'; by Mr. Tedder, 'The Bibliography of French History.' It will also contain 'Museum Notes,' 'Oxford Notes,' a record of recent bibliography, and much miscellaneous matter.

DR. SMILES, who discovered Robert Dick and Thomas Edward, two Scottish geniuses in humble life, and made their merits known to the public, has found a man of lowly birth in Germany whose life he is now engaged in writing, and will probably have ready for publication next year.

A NEW serial novel, entitled 'In Still Waters,' by Mr. Richard Dowling, will be commenced in the *Pictorial World* in January.

'THE AUSTRALIAN IN LONDON AND AMERICA' is the title of a new work by Mr. J. F. Hogan, author of 'The Irish in Australia,' which will be published early in January by Messrs. Ward & Downey.

THE January number of the *Expositor* will contain a paper entitled 'The Gulf between the Old Theology and the New: a Last Confession of Faith,' by the venerable Prof. Delitzsch.

THE free library movement appears to be extending in small communities. Last week a free library was opened at Winsford, in Cheshire, towards the establishment of which Mr. Brunner, M.P., has contributed liberally.

THE *Law Quarterly Review* for January will contain articles on the County Courts Act, by Judge Chalmers; the simplification of titles, by Mr. C. E. Thornhill; the liability of shipowners, by Mr. E. de Hart; feoffment of incorporeal hereditaments, by Mr. L. Owen Pike; the law of marriage, by Mr. Howard W. Elphinstone; and the reform of company law, by Mr. Edward Mansson.

A RIVAL edition to that by Mr. Hutton, which we announced last week, of Arthur Young's 'Travels in France in 1787-9,' is about to be added to "Bohn's Standard Library." It will be abridged in similar fashion. The editor is Miss Betham-Edwards, who enjoys the advantage of the assistance of Mr. Arthur Young, the grandson of the great agriculturist.

MR. W. C. FORD writes from Washington, U.S.:—

"I am engaged in making a new collection of the letters and other writings of George Washington, and ask your assistance in making known my work in England, where there must be many letters of Washington in private hands. Not only did he correspond with his kinsman Richard Washington and other merchants in London, Liverpool, and Bristol, but with some personal friends, like Mrs. Fairfax, or with persons who had been known to him in America, like Burnaby, the traveller; Dr. Jonathan Boucher, the Royalist preacher; and one Kirkpatrick, a Scotchman, who served with him in the French and Indian war. I should be pleased to receive copies of any such letters, or to be informed where the manuscripts are held. To secure this knowledge I know of no better channel than the columns of your paper. Of course, due acknowledgment will be made in every case. As an earnest of my honesty of purpose, I would refer you to the publishers of the proposed collection, Messrs. G. P. Putnam's Sons."

AT a recent sale of autographs at Berlin, a musical manuscript of Mozart, dating from 1782, was sold for 555 marks; and a letter from Lessing, apparently written during the Seven Years' War, fetched 500 marks.

THE chief Parliamentary Papers of the week are Egypt, No. 7, Affairs at Suakin, Correspondence (2d.); Army Ordnance Factories, Revised Estimate, 1888-9 (1d.); United States, Status of Aliens, further Report (1d.); Trustee Savings Banks, Report of Committee and Evidence (2s. 4d.); and Consular Reports—France, Report on Strikes (1d.); Belgium, Recent Legislation on Labour Questions (1d.).

SCIENCE

ASTRONOMICAL NOTES.

OF the large and ever increasing number of small planets revolving between the orbits of Mars and Jupiter it has long been known that one (Æthra, No. 132, discovered by the late Prof. Watson in 1873), although its mean distance is greater than that of Mars, yet, on account of the great eccentricity of its orbit, approaches the sun when in perihelion within a distance somewhat smaller than that of Mars when in aphelion. But it has hitherto been supposed that no member of the group ever moved to a greater distance from the sun than that of Jupiter. One of the recent discoveries of Dr. J. Palisa, however (No. 279, discovered on October 25th, but not yet named), forms an interesting exception to this rule. According to elements computed by Herr H. Lange and published in No. 2870 of the *Astronomische Nachrichten*, its mean distance from the sun amounts to 4.269 in terms of the earth's mean distance, which is slightly smaller than the mean distance (5.203) of Jupiter; whilst, as the eccentricity of the orbit of the small planet in question is as much as 0.176, its aphelion distance amounts to 5.020, which exceeds the perihelion distance of Jupiter by 0.066. It follows that at certain times this new planet will come within a small distance of the giant member of our system, and perhaps afford a means, by the great perturbations caused in the motion of the small planet, of obtaining a determination of the mass of Jupiter even more accurate than those resulting from other methods.

The theory has more than once been suggested that the satellites of Mars have not long occupied the position of secondary planets, but were formerly members of the family (now known to be very large) of small planets revolving round the sun between the orbits of Mars and Jupiter, which, coming at particular times within the sphere of the attraction of Mars, and moving with nearly the same velocity as that planet, were afterwards retained by it as permanent satellites. A most interesting paper, however, has recently been communicated by M. H. Poincaré to the French Academy (published in the number of the *Comptes Rendus* for the 3rd inst.), in which he shows that this hypothesis, plausible as it appears at first sight, is practically inadmissible. He points out that its acceptance would require us to suppose that the elements of the orbits of the two satellites were, some years ago, quite different from what they are now, and consequently that the perturbing action of the sun must have caused them to change most rapidly. But this perturbing force is of the same order of magnitude as the quantity called m^2 , or the square of the ratio of the mean movements. This force is known to produce but very slow variations in the elements of the moon, whilst it is easy to calculate that its value for Deimos (the inner satellite of Mars) 1,600 times smaller, and for Phobos (the outer satellite) 25,000 times smaller than for the moon. M. Poincaré goes on to say that, although this hypothesis (which he calls that of M. Dubois, who has an article on it in the *Comptes Rendus* for August 20th) must absolutely be rejected in the cases of Deimos and Phobos, it is interesting to consider the general case of a small planet approaching very near Mars: "On voit sans peine qu'à sa sortie de la sphère d'attraction de Mars, sa vitesse relative par rapport à cet astre serait sensiblement la même en grandeur qu'à son entrée dans cette sphère, mais pourrait être très différente en direction. Elle ne pourrait donc devenir momentanément satellite de Mars que si cette vitesse relative était sensiblement nulle. Cela est très improbable sans être absolument impossible; en tout cas elle quitterait de nouveau la planète après un petit nombre de révolutions, et son grand axe demeurerait près de 100 fois plus grand que celui de Deimos."

No. 185 of the *Astronomical Journal* contains a paper by Mr. Schäberle, of the Lick Observatory, on the orbit and proper motion of the star 85 Pegasi, the duplicity of which was discovered by Mr. Burnham with the great Chicago telescope in the year 1878. The latter has recently obtained another series of measures with the gigantic Lick telescope, and by combining their results with those made in previous years, Mr. Schäberle has computed the orbit of this difficult double star, and finds a period of revolution amounting to 22.3 years. If, he adds, we assume the parallax of 85 Pegasi to be 0°.054, as determined by Brünnow, it will follow that the combined mass of the system amounts to 11.3 times the mass of the sun.

Dr. R. Spitaler, of Vienna, publishes in *Ast. Nach.*, No. 2871, the result of a fresh calculation of the orbit of the comet (f, 1888) discovered by Mr. Barnard on the 30th of October. The comet continues to decrease slowly in brightness. As it passed its perihelion on the 13th of September, it will reckon as Comet V, 1888. Mr. Barnard's previous discovery, on September 2nd, will not reach its perihelion until the end of January, 1889.

Dr. Ralph Copeland, F.R.A.S., has been appointed Astronomer Royal for Scotland and Professor of Astronomy in the University of Edinburgh, in succession to Prof. Piazzi Smyth, who, it will be remembered, recently resigned. Dr. Copeland's name is well known to astronomers for his labours at the Earl of Crawford's observatory at Dun Echt, Aberdeen, the instruments of which are to be transferred to Edinburgh.

GEOGRAPHICAL NOTES.

IF the news recently received at Suakin is to be credited, both Emin Pasha and Mr. Stanley were surrendered on October 11th by their own people to Oman Saleh, an emissary of the Khalifa and successor of the Mahdi. There is nothing improbable in this. We pointed out in the *Athenæum* of July 28th that the "White Pasha" reported to have arrived in the Niam-niam country could be no other than Mr. Stanley, and we know from native sources that in May last the Khalifa was fitting out an expedition for the Upper Nile. This expedition included four thousand men, who were to reach their destination in four steamers and a large number of dhows. It is idle to conjecture who the "third" traveller referred to in the telegrams may be. Even as to the fate of Emin and Mr. Stanley we cannot be certain until the news received through Osman Digna shall have been confirmed by letters from these explorers themselves. Supposing them actually to have been captured, no immediate fears for their lives need be entertained, as they would be taken to Khartum to join the Europeans held in durance there.

Petermann's *Mitteilungen* publishes an article by Lieut. Wissmann on that interesting tribe the Bashilange, who, notwithstanding the infusion of much Luba blood, have reverted physically to the original type. In the same periodical will be found an account of a visit to the territories recently acquired by a German company in Pondo Land, by Herr F. Hertwig; and the description of a road recently constructed by German colonists to Curitybanos. Dr. H. Lange, the writer of this notice, recalls the fact that at the Paris Exhibition of 1867 the Blumenauers were awarded a prize of 4,000l. for "their industry, progress, morality, and other good qualities."

The Geographical Society of Paris has resolved to hold next year, in honour of the Paris Exhibition, a congress of geographers from all countries. The geographical societies of the world have been invited to prepare a notice of the achievements of each of their respective countries in geographical discovery and research during the last hundred years.

Sir Robert Harvey is reported to have returned to the coast from an excursion up the Tana river in Eastern Africa, which he navigated

in boats for a distance of 220 miles. He quite confirms M. Denhardt's previous reports as to the navigability of this river and the fertility of its banks, along which timid Wapokomo, harassed by Galla and Somal, till the soil.

SOCIETIES.

ROYAL.—Dec. 13.—The President in the chair.—The following papers were read: 'Spectrum Analysis of Cadmium,' by Dr. A. Grünwald, 'On the Bending and Vibration of Thin Elastic Shells, especially of Cylindrical Form,' by Lord Rayleigh, 'An Investigation of a Case of Gradual Chemical Change,' by Mr. W. H. Pendlebury and Mrs. M. Seward, 'Determination of the Viscosity of Water,' by Mr. A. Mallock.

ASTRONOMICAL.—Dec. 14.—Mr. E. J. Stone in the chair.—Messrs. J. H. Jones, W. H. Maw, and A. Taylor were elected Fellows.—The Director of the Lick Observatory has presented to the Society a photograph of the moon more than two feet in diameter, in which the lunar details are very sharply defined. It is enlarged from a photograph five and a half inches in diameter taken in the primary focus of the great Lick telescope.—A paper by Mr. I. Roberts was read, discussing photographs which he has taken of the great nebula in Andromeda, and which he considers afford striking evidence in support of Laplace's nebular hypothesis. He considers that the small nebula H 4 and H 55 Andromedae have been thrown off from the great nebula, and may be considered as planetary appendages in process of condensation.—Mr. J. N. Lockyer said that he could not speak too highly of these photographs; they enabled us to make a great advance in our knowledge of the construction of this nebula. They had been taken in the nick of time to demonstrate the truth of his theory that nebulae are clusters of meteorites.—Mr. Ranyard acknowledged the great advance made by Mr. Roberts in the photography of nebulae, and pointed out that the Andromeda nebula seemed to be a spiral nebula in a plane which only makes an acute angle with the line of sight, so that it is greatly foreshortened as seen in projection. Observers have hitherto seen but little structure in the nebula, with the exception of two dark parallel lines lying one on either side of the nucleus. The photograph now shows these dark areas to be the central and most easily seen parts of a dark ring or spiral which surrounds the brighter centre of the nebula, and separates it from the outer whorl of a spiral stream of brighter matter.—Mr. F. McClean read a paper on some photographs of the red end of the solar spectrum from the D to the A line. The photograph, a copy of which he has presented to the Society, is in seven sections, each about 15 inches long. They have been enlarged one and a half diameters from the original negatives, and comprise about one-half of the visible spectrum. They were taken with a refraction grating of 17,300 lines to the inch, and correspond to the second order of spectra. The violet portions of the spectrum of the third order have been allowed to overlap, and form a convenient scale from which the wave lengths of the various lines can be accurately determined.—Col. Tupman read a paper by Mr. Denning on the height of a Leonid fire ball observed by him at Bristol on the night of November 13th at 17° 19', and by Mr. Backhouse at Sunderland. On comparing the two observations it was obvious that they related to the same body, which became visible as seen from Bristol at a height of sixty-five miles over a place in the North Sea whose geographical position is lat. 55° N., long. 3° 4' E. As seen from Sunderland, it left a streak fifteen miles in length; the heights of its extremities were fifty-seven and forty-five miles, and the position where it would have struck the earth was near lat. 55° 6' N., long. 3° 2' E. The duration of its flight was not estimated at either place of observation, so that its velocity cannot be determined. It was directed from the Leonid radiant, and left a bright streak which was visible in the air for nine minutes.—Mr. Common showed the photographic carrier of his new great reflector. Attached to it is a microscope with micrometer wires illuminated by a small electric lamp, which will enable him to follow the driving of the telescope on the image of a star under a high magnifying power.

SOCIETY OF ANTIQUARIES.—Dec. 13.—Dr. J. Evans, President, in the chair.—Mr. Howorth drew attention to the fact that a find of ancient Roman silver plate, imported to England for examination by the authorities of the South Kensington Museum, had been seized and retained by the Custom House officials, on the plea that the articles were not hallmarked. Such a line of conduct, he pointed out, would seriously interfere with the importation of antiquities to this country. After some discussion it was unanimously resolved "That the Society of

Antiquaries hears with much regret that the Custom House officials are claiming plate-duty on objects of classical antiquity in the precious medals imported into this country, and trusts that Her Majesty's Government will interfere to prevent such impediments being placed on antiquities coming to this country."—Prof. Middleton read a paper on a volume of MS. notes on ancient Rome, now in the Bodleian Library, made by Pirro Ligorio, the architect, between 1550 and 1570. These notes are illustrated by sketches and measured drawings of a great number of buildings now destroyed, and are, therefore, of much value on many points connected with the topography of ancient Rome.—Lord de Lisle and Dudley exhibited a large two-handed sword, formerly belonging to Robert Dudley, Earl of Leicester, and adorned with the devices of the bear and ragged staff, &c.; also a much damaged helmet with wooden crest that once belonged to Sir William Sidney. The main features of these objects were pointed out by the Hon. Harold Dillon.—Sir J. C. Robinson exhibited a fine example of a carved ivory coffer of Indo-European workmanship, probably from Goa, with lock-plate, &c., of gold set with sapphires.—Rev. W. F. Creeny exhibited the figure of a man in armour, part of the figure of a lady, and an inscription commemorating John Heron, justice of the peace, who died 1562, and his wife Alice. These are portions of a monumental brass formerly in Croydon Church, which, after an absence of over a hundred and fifty years, are once more to be fixed in the church.—Mr. Winslow Jones exhibited photographs of a font at Dolton, Devon, formed of portions of a monolith carved with Saxon knotwork, &c.

METEOROLOGICAL.—Dec. 19.—Dr. W. Marctet, President, in the chair.—Dr. G. Adkins, Mr. T. M. Blake, Mr. C. J. Bromhead, Dr. A. Newsholme, Dr. E. P. Thurstan, Rev. Dr. T. T. Wilkinson, and Dr. F. M. Williams were elected Fellows.—The following papers were read: 'On the Prolonged Spell of Cold Weather from September, 1887, to October, 1888,' by Mr. C. Harding. During the fifty-nine weeks ending with the third week in October there were but four warm weeks in the north-west of England, and only five in the south-west, whilst in the latter district there was not a single warm week between March 12th and October 22nd. With the single exception of the north of Scotland, the weather for the period ending in October this year was the coldest of any during the past ten years. At Greenwich the temperature during the fourteen months was below the average on 312 days out of 427, or 75 per cent. The means for July 11th and 12th were colder by several degrees than those for March 9th and 10th.—'Report on the Phenological Observations for 1888,' by the Rev. T. A. Preston. Vegetation was generally backward. In the south-west of England and south of Ireland plants were earlier than usual, but not elsewhere. Fruits generally were a failure; very few really ripened, and from want of sun were deficient in flavour. Haymaking only began in July or August, and was not entirely finished till late in September; much of it was spoilt or secured in bad condition. Straw was plentiful, and though the corn was not an average crop, the fine October enabled farmers to secure a better one than could have been expected. Roots were often a failure, and potatoes were much diseased.—'A Winter's Weather in Massowah,' by Capt. D. Wilson-Barker. This gives the results of four-hourly observations during December, 1887, to February, 1888; the highest shade temperature was 95° and the lowest 68°.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 18.—Sir G. B. Bruce, President, in the chair.—The paper read was 'On the Friction of Locomotive Slide-Valves,' by Mr. J. A. F. Aspinall.

MATHEMATICAL.—Dec. 13.—Mr. J. J. Walker, President, in the chair.—Miss Maud Meyer, Major D. O'Callaghan, Messrs. C. W. C. Barlow, H. F. Baker, and W. N. Roseveare were elected Members.—The following communications were made: 'Geometrical Note,' by Mr. H. M. Taylor, 'The Equilibrium of a Thin Elastic Spherical Bowl,' by Mr. Love, 'A Method of Transformation with the Aid of Congruences of a Particular Type,' by Mr. J. Brill, and illustrations of a former paper 'On a Method in the Analysis of Ternary Forms,' by the President (Prof. Greenhill) in the chair.

ANTHROPOLOGICAL INSTITUTE.—Dec. 11.—Mr. F. Galton, President, in the chair.—The election of Mr. R. B. Holt was announced.—Dr. J. G. Garson exhibited a new form of anthropometric instrument specially designed for the use of travellers.—Dr. R. H. Codrington read a paper 'On Social Regulations in Melanesia.'—In the absence of the author, Dr. E. B. Tylor read a paper by Mr. A. W. Howitt, 'On Australian Message Sticks and Messengers.'

MEETINGS FOR THE ENSUING WEEK.
THURS. and SAT. Royal Institution, 3.—'Clouds and Cloudland,' Prof. Dewar (Juvenile Lecture).

Science Gossip.

THE next general meeting of the Association for the Improvement of Geometrical Teaching will be held at University College, Gower Street, W.C., on January 19th, 1889. Prof. Minchin, of Cooper's Hill, will deliver on that occasion an address on 'The Vices of our Scientific Education.'

THE Royal Botanic Society intends to celebrate during 1889 the fiftieth anniversary of the Society by a special fête.

DR. PANDER, Professor of Political Economy and Lecturer on the German and Russian Languages in the Imperial College at Pekin, has just returned to Europe after a seven years' residence in the Chinese capital. During that period he made a fine collection of 200 objects relating to the Buddhist religion and of 1,000 books and manuscripts in the Tibetan language. This collection is now deposited in the Ethnographical Museum at Berlin.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, R.W.S., Secretary.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

The Shorter Poems of John Milton. With Twelve Illustrations by Samuel Palmer, Painter and Etcher. (Seeley & Co.)

SURELY it is high praise to say of a book that even the organ-like verse of Milton gathers fresh force and sweetness when read with accompaniments such as this volume affords. Palmer devoted himself, with rare singleness of purpose, to the study and artistic representation of the shorter poems, and entered with such intense sympathy into their spirit as to be quite unrivalled in a task great and serious enough to have exercised some of the most renowned and courageous of painters and sculptors, while it has baffled not a few men of genius amongst them. It was Palmer's ambition that when, as his son says, he "was with the fallen leaves," his series of Miltonic designs should present a compact mass of work with which he would wish his name to be associated in years to come.

Apart from the mere illustrators, an idealess crew, only two painters have dealt adequately with Milton. If to Blake it was given to behold

The helmed Cherubim,
And sworded Seraphim,
.....in glittering ranks with wings display'd,
Palmer, who delighted in calling Blake his
"master," had the good fortune to witness,
as with Milton's eyes,

Such sights as youthful poets dream
On summer eves by haunted stream.

He likewise saw
The eastern gate
Where the great sun begins his state,
Rob'd in flames and amber light,
The clouds in thousand liveries dight.
Before him
The high lawns appear'd
Under the opening eyelids of the morn;
and towers and battlements were revealed
to him
Bosom'd high in tufted trees.

He, with the spirit's ear, heard
The far-off Curfew sound
Over some wide-water'd shore,
Swinging slow with sullen roar;

and if he could not paint the sounds of evening he put before us all the other elements of the twilight scene.

The volume which is now before us, a large-paper copy of one of the choicest publications of our time, and honourable to all concerned—to the printer, binder, and engraver—embodies Palmer's crowning work as an etcher. It has, of course, a parallel in the numerous series of drawings which a few years since was exhibited by the Fine-Art Society. It stands, however, on its own merits, and is, as a poetic expression of the aim of Palmer's life, more complete than the drawings, owing to the sequential nature of the designs, a characteristic, of course, of great importance when the illustration of a poet's genius so self-sustained, "self-rounded," and consummate as Milton's is in question. Even had it been otherwise, there are advantages in having a sequence of designs between the boards of a single volume such as no collection of drawings, though hanging on the walls of one room, could, unless it were quite perfect, offer. Even the late Mr. Valpy, although he did his best, never got within his portfolios a complete sequence of Palmer's drawings illustrating Milton, such as this book does, in effect, contain.

Mr. A. H. Palmer tells us the history of the inception and progress of his father's attempt to illustrate Milton with, as the painter told ourselves, all his might and main, and yet, as Blake demanded of his favourite pupil, in a spirit reverent enough to make him "tremble all over" when he began to draw. "Do you tremble when you paint?" said Blake. "Yes, surely," was the answer. "Then you'll do," was the visionary artist's assurance. Palmer did not live to complete more than two of the etchings of the Milton series, although he prepared a number of designs in colours, ten of which were in Mr. Valpy's collection. His son conceived the happy idea that he might embellish an edition of Milton's minor poems with reproductions of the whole set, and issue them as a companion volume to the 'Virgil.' In due time, and after enormous labour had been expended on the task, aided by that "orthochromatic" photography which has done so much for students and will do a great deal more, he was able to reduce the gorgeous colours of his father's masterpieces to something like harmonies in black and white, destined to serve as the foundations for the engraving with which he intended to complete the work. This design was as bold as its accomplishment was difficult. We need not dwell on the qualities, mental and technical as well as moral, which anything like an adequate fulfilment of such a task demanded, where failure would have been almost glorious.

How the son has accomplished even more than he could hope for; what astonishing delicacy, care, and, above all, thorough sympathy with the poetry of the subject have been expended on the plates, only artists and devotees of Milton can properly discover after they have examined each of the twelve plates. Of course the touch of

the son is not the touch of the father, and one or two of the designs have lost that peculiar quality painters call "fibre," because it is a vigorous compound of force with crispness and power restrained by tact and taste, a noble sort of what the French call *chic*, without its impertinences, its self-sufficiency, and false pretences. In no instance is the result inadequate or less than choice. Lovers of Milton and Palmer may depend upon finding here no feeble or mechanical interpretations.

The light that gathers "under the opening eyelids of the morn" in that first design to 'Lycidas' which is the converse of Palmer's noble "Tardus baculans," and half conceals under a veil of brightness the peaks of the distance, and between them reveals the sea at dawn, is Palmer's; his is the glow upon the towers overlooking the valley from which the "haunting shadows" have not yet fled. The dark pine, whose head, as Spenser said, "says" into the lustre; the cypresses in the mid distance, one of which bows to the morning breeze, while the others stand steadfast and dark as night; nay, even the birch whose white stem is conspicuously solid, although "her" attenuated foliage takes fire from the firmament, are wonderfully like the picture. In 'The Prospect' we have the aerial perspective of crenellated hill-sides and as much light and glow as black and white can give. 'The Towered City' high above its "haunted stream," the bridge over which the knights ride homewards, their lances and armour dimly shining in light reflected from the lofty clouds which are exchanging their golden and ruddy "suits" for the silver of the crescent moon which has been almost suddenly revealed among them, as well as far more than we expected of the gleams and shadows of the river issuing below the gloomy arches of the bridge, are not wanting in the engraver's version of the lovely romance his father gave us to illustrate not the mere incidents, but the inspiration of 'L'Allegro.' It would be difficult to think of a finer point than has been made of the "high battlements" towering darkling and austere upon the hill. We might with the spirit's ear listen to the far-off curfew in the design so named, while we watch the long reflection of the church tower upon the stream which gives back the moon's lustre suffusing the atmosphere, and her large crescent itself is flashed back in a splendid track. The charm of the river, which in many reaches issues from the distance, is not lost in the new version. Students of art and poets will admire the stupendous effect of the sky labouring with turbulent clouds in 'Morning.' The witchery of the 'Dell of Comus' will commend itself, while the full moon rising over the hills and woods to light the path of the 'Brothers and their attendant Spirit' when they discover the Bowers of Comus, which forms the chief element of a wonderful design of trees, rocky paths, and a dim glade where the roisters dance, inspires nearly all the awe Palmer intended. Although the massed foliage against the sky in 'The Brothers Lingering' is very fine, the whole etching is the least satisfactory of the twelve. The distant hills of 'The Bellman' are not quite so clear as in the etching, and the sky has been too much laboured. 'The Eastern Gate' will, colour apart (and even in that

respect it will not suffer much), bear comparison with Palmer's picture.

Notes on the Principal Pictures in the Royal Gallery (R. Accademia di Belle Arti) at Venice. By Charles L. Eastlake. (Allen & Co.)—Mr. Eastlake's notes on the pictures in the Venice Gallery give a short description of the subject, composition, and scheme of colour of the various works passed under review, usually accompanied with a few words of criticism. Occasionally, when the subject illustrates a legend which the general reader is not likely to be familiar with, he adds an outline of the story. "Vexed questions regarding the authenticity of pictures" are not discussed, the author stating his aim to be "to assist criticism based on general principles of taste." As a handbook to the gallery it will doubtless be serviceable to the great majority of tourists who make no special study of painting, but yet desire to obtain some intelligent information respecting masterpieces so celebrated as those collected in the "Belle Arti" at Venice. A useful feature of the work is the biographical notice preceding the description of the pictures by the various artists.

CHRISTMAS BOOKS.

In the *Endymion*, by John Keats, illustrated by W. St. J. Harper (Low & Co.), the face of Cynthia is quite as much French as Greek, but not less than beautiful in its way, and it would be excellent if the drawing—a quality indispensable in anything connected with Greek design—of the face were as correct as the expression is tasteful and ardent. The smiling face of the "nymph of the well," on p. 37, is truer than that of Endymion's mistress, while the face of Peona wondering, which concludes the volume, is very happy, sweet, and bright. To say that Mr. Harper is one of the best of the followers, if not the best, of Sir Frederic Leighton (see the 'Chorus of Maidens' facing p. 12) is to praise both artists. The younger man has a richer fancy than any other member of the school of the President. This is shown not only in his charming figures of oreads, naiads, and sea-nymphs, but in his picturesque landscapes and seascapes, and especially the coast view on p. 85, designed to suit the line

I was a fisher once, upon this main,
the pastoral scene on p. 23, the view of icy mountain peaks on p. 49, the "deep romantic chasm" on p. 61, the wild moonlit sea on p. 71, and the "monstrous sea" of p. 75. Some graceful figure designs will be found on pp. 11, 29, and 33, facing p. 62, on pp. 99 and 111. On the whole this is a most charming and acceptable book, although it represents a phase of art quite different from Mr. Poynter's series of severely noble designs to 'Endymion,' which we noticed some years ago.

A Book of Old Ballads, illustrated by A. Havens (Hildesheimer & Faulkner), is a well-selected body of fine verses tastefully printed on stiff and polished paper, and comprising such treasures as 'Coming thro' the Rye,' 'Barbara Allen,' and 'Home! Sweet Home!' Miss Havens's landscapes are rather poor and uninteresting, deficient in study and knowledge. Her designs of amorous subjects are better, such as 'Come every shepherd' and 'Believe me, if all those endearing young charms,' and generally pretty and tasteful. 'Barbara Allen' is the best. We fail to see the suitability of some of them to the adjoining verses; for instance, that representing the naked adolescent bather and the robed muse (?) which faces "Green grow the rashes, O!" and we dislike extremely the rubbishy German process of reproduction which has been employed throughout the book.

Men, Maidens, and Manners a Hundred Years Ago, by J. Ashton (Field & Tuer), is not a book of wonderful research nor of sterling wit and

pathos, but as a dexterous combination of notes from newspapers and magazines of the year 1787 it fulfills its purpose to amuse in an easy-going, but not very lively manner. To compile such a book is one of the easiest tasks. The outlines reproduced from contemporary cuts might be better in many cases; see pp. 46 and 86, where they are very flabby indeed; elsewhere (see pp. 4 and 17) they are tolerably good. About the Anglesea penny Mr. Ashton has made a slight mistake, it seems; that valuable token was issued by "The Paris Mountain [in Anglesea] Copper Mining Company," not by "Parry's Copper Mining Company," of which we never heard.

The Introduction to *Jerusalem, the Holy City*, by Col. Sir C. W. Wilson (Virtue & Co.), begins with a lamentation over the place in its modern condition, and describes the disappearance of the olive trees from Olivet, the springing up of villas, hotels, and garish white convents, the razing of ancient buildings, and the destruction of famous sites in the neighbourhood which "improvements" and "opening up" have effected. We may derive what consolation is possible from the number of discoveries which are due to the excavation of historic sites. Of these discoveries Col. Wilson gives a sort of summary. The rest of his letterpress is a popular and readable account of the Holy City as it now exists, enriched with a great many capital woodcuts of ancient buildings and historic sites of all kinds. The engravings on steel, though bright, are hard, and some of them are poor, but they are all worth having. A new edition of *Switzerland: its Mountains, Lakes, and Valleys*, with many excellent and some indifferent cuts, comes to us from the publishers of "Jerusalem."—Mr. Nimmo has issued *The Complete Angler*, with the notes of John Major and the many pretty cuts which accompanied them. In its new attire it makes a nice book, but we wish the bad portraits of men were away.

MR. R. B. MARSTON has a better apology for the publication of his new edition of *The Compleat Angler* (Low & Co.)—of which the *édition de luxe* lies before us—than is afforded by the fact that other fine editions are nearly, if not quite exhausted, and that even second-hand copies of them are sold at high prices. There are ample materials for such a sumptuous book as that which he has just issued, and which is in all respects a crowning work of the kind; while as to the "Angler," there need be no fear of a lack of readers when it has been so carefully dealt with, copiously annotated, and enriched with cuts and more ambitious plates *hors texte* as in these two volumes, beautifully whole bound and finely printed as they are, with rubricated pages and other luxuries of typography. It is called "The Lea and Dove Edition," and said (we have no doubt truly) to be the hundredth edition of the book. We admire all these sumptuousness, and, while turning the leaves with scrupulous care, we feel that neither Walton nor Cotton would fail to be delighted with the little woodcuts of drawings of landscapes made from nature with sympathetic taste by Mr. F. Carless, and deftly cut on wood by Mr. F. A. Stankowski, who have judiciously adopted that primitive style of draughtsmanship which Bewick brought to perfection, and which is nearest of all to the idiosyncrasies of the authors of "The Compleat Angler." We can easily imagine the praise that would be bestowed in sententious phrases upon these cuts by that quaint pair of nature's lovers, whose "cruel sport" was an excuse for ruralizing, and who, in the manner of their age, wrote the best, if not the first book of gossip of its kind. They would rejoice heartily in such primitive little gems as "Temple Mills" (p. 11), "Hackney Marshes" (p. 18), "Sonning Weir," and "Lea Marshes" (p. 65). When Piscator declared, "I am not of a cruel nature; I love to kill nothing but fish," he had in his mind exploits at the

places thus represented, and it would have gladdened his heart to have these reminders of them. But we are confident that the larger photogravures of Mr. Emerson, fog-laden and doleful perversions of the sunlight, trees, and streams as most of them are, would have been too much for either angler. We should like a copy without these mistaken luxuries. A few of them are more successful than the rest, and we prefer those which approach the quality of "Haddon Hall, from the Meadows," plate xxxiii., and "Near Reynard's Cave," plate xlvi. The book concludes with an acceptable reprint, with additions, of Mr. Westwood's curious "Chronicle of the Compleat Angler," which is the delight of bibliographers of "Walton and Cotton."

Lamia, by John Keats, with illustrative designs by W. H. Low (Hildesheimer & Faulkner), is a handsome volume in an elegant quasi-Greek binding. The designs are reproduced in a fairly good sort of photogravure. On a larger scale these illustrations would appear less elegant, finished, and tasteful than they do; their types, though Greekish and selected with skill as well as spirit, are not developed in quite the best manner. There is in them too much that is modern, and not enough of the Phidian nobility of feeling for style. Hermes in the clouds is a good example of Mr. Low's best work; the face of his *Lamia* is common, if not vulgar, but her attitudes are pretty and natural, and her draperies are right, although they have not been finished to the Greek pitch. The prettiest thing in the book is Eros at the end of book i., which, although nicely drawn, is not even classic, much less Greek. On the whole, however, this book deserves high praise, and it is far above ordinary volumes of the kind. Therefore we have criticized it by rather a high standard.

ART FOR THE NURSERY.

MESSRS. MARCUS WARD & Co. have issued little volumes called *Young Maids and Old China* and *Little Boy Blue*, with coloured illustrations, the former by Mr. J. G. Sowerby. They are pretty designs, nicely printed and softly and richly tinted. They have, too, much spirit and grace, and altogether they are most acceptable. The anonymous prints in "Little Boy Blue," although in general very cleverly designed and tastefully coloured in a manner which is a sort of combination of the style of Miss Greenaway with that of Mr. Marks, are inferior to Mr. Sowerby's, except the child peering out of a window on p. 21, and the boy and girl kissing on p. 15. *Three Old Friends* (same publishers) contains spirited designs of animals unpleasingly coloured in sepia. The best is the three kittens facing the title. *Rip Van Winkle*, with poor and thin etchings by Mr. T. Goodman, comes to us from the same publishers, and is not worth much.—The sixteen little books of fairy tales printed at Tokio, and illustrated with Japanese cuts (Griffith, Farran & Co.), possess a certain charm, yet not quite so much as Japanese books in general. The printing is bad, but the designs themselves are very clever and amusing. The stories are good, and some of them are extremely spirited. An adaptation of Hans Andersen's *Story of the Mermaid* comes to us from the last-named publishers, and is ornamented with designs which possess a good deal of prettiness and spirit, but inadequately drawn and only half finished, by "Laura Troubridge," a "young lady" who ought to work up to a higher standard. The adaptation is in flabby verse.—In *Sunbeams*, by F. E. Weatherly, with "monotints" by E. Wilson, and *Nursery Lands*, by the same author, illustrated by H. J. Maguire, there are some pretty designs, such as a girl and child with swans on p. 26 of the former, and the boys with rabbits in the latter. They are published by Messrs. Hildesheimer & Faulkner. The verses contain a few pretty things and more that are trivial.—*The Adventures of Her Serene Limpness, the Moon-faced Princess*, by Mr. F. St. J.

Orlebar (Bentley & Son), is not a bad story, but the cuts in outline have no merit.—*The Little One's Own Souvenir* (Dean & Son) would suit any unambitious little one if most of the coloured cuts were not so gaudy and their designs were less weak.—*The Origin of Plum-Pudding* (Ward & Downey), by Mr. F. Hudson, contains designs of some spirit, many being coloured, by Mr. G. Browne. The text is moderately amusing, except the so-called "Burlette" at the end, which is slangy and stupid.—*Two Little Confederates*, by Mr. T. N. Page (Fisher Unwin), contains not a bad tale of the defence of their country by the people of the Confederate States. The cuts have a little merit, that is all.—*The Zoo*, by the Rev. J. G. Wood (S.P.C.K.), is composed of pathetic narratives, good for children, of various beasts, and suitable cuts which are respectable.—*The Book of Bow-wows*, about dogs (Charles & Co.), made up with bad line engravings and some good cuts; *Jingles and Chimes, and Nursery Rhymes* (Shaw & Co.), with some very nice cuts of various sorts, the work of Mr. M. Irwin; *Our Farm* (Clarke & Co.), illustrated by Mr. L. Wain with spirited sketches of dogs and children; "Look at Me!" a movable toy-book (Grevel & Co.), with coloured plates having shiftable parts, which will please babies not members of any "guild" for the amelioration of the artistic condition of the British voter; *Cats in Gloves* (Dean & Son), with some rather funny little cuts; and *The Biter Bit* (Wells Gardner & Co.), a lively story and very clever drawings of mice by Mr. W. Foster, are all good in their respective ways.

THE number of annuals for children lying on our table is very large. The best, undoubtedly, and the highest in price is *St. Nicholas* (Unwin) in two volumes.—The letterpress of *Little Wide Awake* (Routledge & Sons) is good, but the illustrations might be decidedly improved.—*Little Folks* (Cassell & Co.) is excellent reading; the cuts are extremely unequal. If we were the publishers we should omit the chromo-lithographs, and try to make the woodcuts better.—Much better chromo-lithographs are to be found in the *Children's Illustrated Magazine* (Seeley), which has some capital cuts, its only fault being that the paper is thin.—*Chatterbox* (Wells Gardner) is less ambitious, and extremely good at the price. *The Story-telling Album* of the same firm is well adapted to those not old enough to appreciate *Chatterbox*.—*The Rosebud Annual* (Clarke & Co.) is excellently suited to young children who have just learnt to read.—*The Prize* (Wells Gardner) would be better without its coloured pictures.

MR. RICHARD REDGRAVE, R.A.

MR. REDGRAVE, who died on the 14th inst. after a short illness following several years of infirmity most cheerfully borne, leaves behind him an excellent record of services to art performed with diligence, energy, and intelligence, and always to the utmost of his ability, an ability much greater than those who knew but little of him are disposed to admit. He was born on the 30th of April, 1804, in Buckingham Palace Road, Pimlico, and since the death of Mr. Doo (who was born in 1800) he had been (after Mr. T. S. Cooper, born in 1803) the oldest man in the Academy. His father, who was associated with Bramah, the engineer, in his works at Pimlico, took the future Academician into his drawing office, employed him in copying and making designs and working drawings of machinery, and sent him into the country to inspect works in progress. His taste for art first showed itself in sketching from nature, and he early abandoned engineering and mechanical draughtsmanship for art. He began to draw from the Elgin Marbles in 1822. At Somerset House he, in 1825, first exhibited, No. 273, "The River Brent, near Hanwell"; he was admitted a student of the Academy in 1826, when, resolved not to burden his father, he, after the fashion

of the best artists of his time, gave lessons in drawing in the daytime and worked at the Academy in the evening. In 1829 he sent to Somerset House 'A Portrait of a Gentleman,' and in 1830 the more ambitious 'Venus entreating Vulcan to forge Arms for Achilles,' the subject of which was above his powers. He showed originality of conception in attempting 'The Commencement of the Massacre of the Innocents,' designed to represent the alarm of a Hebrew family. He illustrated 'As You Like It,' 'Cymbeline,' 'Comus' (1835), and pathetic subjects such as 'Griselda' (1838); and he made a well-merited hit with the capital picture Mr. Mollison engraved as 'Gulliver exhibited to the Broddingnagian Farmer,' which is now in the Sheepshanks Gift. Then came themes derived from 'The Faerie Queene,' 'The Vicar of Wakefield' (1841), 'The Spectator,' 'Hamlet,' and George Herbert's poems.

Designed to serve as moral lessons, Redgrave's figure pictures commemorate the sincerity of his disposition and his careful studies; but most judges prefer the fine sense of sylvan beauty and delicate taste in touch and colour shown in his fresh and pretty woodland views in sunlight and open daylight. Yet his popular pictures are not to be disdained because their themes are somewhat obviously virtuous and goody. Their perfect sincerity gave dignity to the sentiment of 'The Poor Teacher,' 'The Seamstress,' 'The Governess,' and others, which have a reputation that has been extended by engravings and reproductions of other sorts, made and copied abroad as well as at home.

Redgrave was elected an A.R.A. in 1840, along with Sir C. Barry and Mr. Webster. In 1841 the Academy comprised, all told, seventy-one artists, of whom Redgrave was the last survivor. In 1847 he began to take an active part in the Government School of Design, then just founded, and became Botanical Teacher and Lecturer; in 1851, when he was elected an R.A., he was appointed Head Master of that institution. On the reorganization of the Schools in 1852 he was made Art Superintendent, in which capacity he devised the whole, or nearly the whole, of that system of instruction in "Practical Art" which was directed by the Department of Science and Art. In that year he wrote an elaborate 'Report on the General State of Design as applied to Manufactures,' which rightly attracted a great deal of attention; in 1855 he superintended the artistic arrangements of the Paris International Exhibition, a service for which he received the Cross of the Legion of Honour; in conjunction with Creswick he did the like for the English section of the International Exhibition of 1862; he had a considerable share in forming the Historical Collection of Water-Colour Drawings at South Kensington; and he compiled a capital catalogue, which was published by the Art Department. In 1857 he was appointed Inspector-General for Art, and did much in arranging the contents of the South Kensington Museum, but he had a very small share in collecting them; Sir J. C. Robinson did most of that work. In 1858 he succeeded T. Uwins, R.A., as Surveyor of the Royal Pictures, an office in which, on his resignation in 1880, he was succeeded by Sir J. C. Robinson. In 1880 he likewise resigned his other appointments, and two years later was put on the list of the Retired Royal Academicians. He produced many engravings on wood, and was a valuable member of the Etching Club, to whose 'Poetical Works of Oliver Goldsmith' and other publications he contributed successfully. In conjunction with his brother Samuel he wrote 'A Century of Painters of the English School.' He ceased to exhibit in 1883, having contributed to the Academy one hundred and forty-five pictures, besides forty which were sent to other galleries. He devoted much time and industry to preparing a catalogue of the royal pictures, a work which has been long waited for. Few Academicians won more general respect than

Redgrave. Although he survived nearly all of his contemporaries, a later generation did not fail to esteem him highly.

NOTES FROM ROME.

THE third region of the ancient city occupied the western slopes of the Esquiline, between the modern churches of S. Pietro in Vinculis and of SS. Pietro e Marcellino from north to south, and between the Arch of Gallienus and the Colosseum from east to west. This region, one of the smallest within the old walls of Servius, was remarkable more for the quality than for the quantity of its prominent edifices. They were few and choice: the Amphitheatre, the Thermae of Titus and Trajan, the Mint, the portico of Livia, and the imperial training schools for the gladiatorial and the theatrical career. The municipality of Rome having determined that a new quarter should be built in the space stretching from the Baths of Titus to the church of SS. Pietro e Marcellino, and the ground having been excavated in every direction for the drainage of the leading thoroughfares (Via Michelangelo, Galileo, Leopoldi, &c.), the following discoveries have taken place.

The first relates to the very name of the region. We knew that it must have been borrowed from a temple or a shrine sacred to Isis and Serapis, but the origin, the history, the very site of the sanctuary were otherwise unknown. In the foundations of a new house on the north side of the (modern) Via Labicana a wall has been found, built with many hundred fragments of marble sculptures, with which fourteen statues or important pieces of statues have been reconstructed. They represent Jupiter Serapis, modelled on the archetype of the Museo Pio-clementino; Isis, crowned with poppies and *spice*; Isis veiled, with the crescent on the forehead; three replicas of the same type; and a female figure wearing the Egyptian head-dress, probably a portrait statue. These marbles are, beyond any doubt, the spoils of the great sanctuary of the third region, hammered and crushed and turned into building materials after the fall of the Empire. The temple must have stood close by, on the platform surrounding the ex-convent of the Cappuccine alle Sette Sale, now a workhouse. Pietro Sante Bartoli describes the discovery of an *Egyptian* temple made at the end of the sixteenth century in this very neighbourhood. Unless the Cinquecento excavators uprooted even the foundations of the temple we shall soon rediscover its site, and solve accordingly one of the leading problems connected with the topography of Rome.

In the cellars of the workhouse just mentioned Prof. Gatti has discovered the following remarkable inscription, engraved on a stone which was used as an anvil by the blacksmith of the establishment: "Mag(istri) et Flamin(es) montan(orum) montis Oppi(i) de pecunia mont(anorum) sacellum claudend(um) et coequand(um) et arbore serendas coraverunt." This is the first and unique document engraved on stone mentioning the Mons Oppius, its compital shrines, and its organization as a ward of the city in republican times. The inhabitants of the ward are called *montani*, which is the proper denomination for those living on the Septimontium, whereas the inhabitants of the surrounding districts were called *paganis*. Varro, vi 24, relates that every year there was a celebration called *septimontiale sacrum*, in memory of the early settlement of the population on the hills, and that the ceremony was performed on the Palatine, on the Cermalus, on the Velia, on the Fagutalis, *Oppius*, *Cispinus*, and in the Subura. The various groups gathered round the oldest and most venerable shrine of their own ward, under the leadership of their own popular magistrates and priests. The shrines were generally surrounded by groups of old trees, such as birches (*Lucus fagutalis*), oaks (*L. querquetulana*), and so forth. The inscription discovered by Prof.

Gatti shows how carefully these historical woods were kept in order.

The wall built with fragments of statuary discovered in the Via Labicana is by no means the only one connected with the Temple of Isis and Serapis. It seems that the sanctuary must have supplied materials to the whole neighbourhood for many centuries. Here is another instance of the wanton practice. Four years ago, in collecting rare specimens of antique marbles for the new museum in the "Orto Botanico," I had obtained, among others, a beautiful and perhaps unique piece of a purplish sort of granite, with oval spots resembling in shape and colour those of a leopard's skin. This block had been discovered, together with other fragments of statuary, under the foundations of Prince Brancaccio's palace, Via Merulana; and as it was not entirely shapeless, but worked by chisel on one side, it was given to me with the stipulation that if other pieces of the same object should happen to come to light, the gift should be null and void. Two years later, in the foundations of the new convent of the Sœurs de Cluny, fully 600 ft. distant from the Brancaccio Palace, what should we come across but the missing portions of that very work of art! The fragments, carefully and patiently joined together and restored, belong to a replica of the sacred cow Hathor, the living symbol of Isis, from the original, discovered not many years ago among the ruins of the Iseum Campense.

Embedded in the same wall with the cow Hathor were about one thousand fragments of statuary, evidently belonging to one and the same edifice; but it is difficult to judge which this edifice was, whether the Temple of Isis or else the Baths of Titus and Trajan, both being equally distant from the Cluny house. The discovery is of considerable interest for the history of art and for that of the Greco-Roman school of statuary, because not fewer than twenty fragments are inscribed with the name of the artist. Here is the list of the signatures (translated from the Greek originals):

1. Flavios Andronikos from Aphrodisias.
2. Polyneikes from Aphrodisias.
3. Flavio Zenon, high priest and illustrious sculptor, from Aphrodisias.
4. Flavios Chrysos from Aphrodisias.
5. Anaximandros.....

The name of Zenon appears five times, that of Chrysos four, that of Andronikos twice, once the names of Polyneikes and Anaximandros. The remaining seven inscriptions are not complete. The name Flavius, attributed to all the members of this family of artists from Aphrodisias, the metropolis of Caria, shows that they had obtained the rights of Roman citizenship under one of the Flavian emperors, very likely under Titus, the builder of the great Thermae close by. However, a careful study of the paleography of their signatures shows that they must have lived and practised in Rome at a much later period than the golden age of Titus. In fact, the fashion of inscribing the artist's name on the plinths of statues was not followed in Rome before the middle of the second century of our era (Hirschfeld, 'Tituli Sculpt. Stat. Græc.', p. 171); and besides, this Aphrodisian brotherhood is known to have worked in Rome as late as the middle of the fourth century (Loewy, 'Inscr. Griech. Bildhauer,' n. 373).

I shall mention one more discovery connected probably with the same Temple of Isis. At the foot of the Oppius, and near the junction of the Via delle Sette Sale with the Via Labicana, at the depth of 29 ft., a piece of a foundation wall has been found, entirely built with blocks of *amethyst*. The aggregate volume of the blocks already extracted and removed to the Capitoline Museum amounts to twenty cubic feet. It is impossible to determine whether they belong to a statue or to a column, because the coating of cement or mortar in which they lay embedded has not yet been removed.

R. LANCIANI.

Fine-Art Gossi.

THE private view of the next Grosvenor Exhibition is appointed for Saturday, the 19th prox. The public will be admitted on the Monday following. The exhibition of pastels will be closed on the 2nd prox. The approaching Winter Exhibition will be, as we have already stated, a second series of last year's century of British art. Her Majesty has consented to lend her two fine Wilkies for this occasion.

MR. POYNTER has in hand a picture representing 'A Race of Triremes.' A young damsel seated in a boat in the front of the design is looking eagerly at the enormous vessels which rush swiftly before her, cleaving the sea with their beaks. Her hair is bound with double fillets, and her slight and elegant form is seen through a white tissue. The effect is that of sunlight on a rich green sea with, in the background, the lofty coast and many peaks near Puzzuoli, and the ancient mole of that Roman port. Another picture occupies the painter's easel, and bears the title 'A Corner of the Villa,' because it shows a corner open to the sky, and enclosed by walls and columns of marble. In an angle on our left, and close to one of those cascade-like fountains in which the Romans delighted, a young lady sits upon the mosaic floor. She leans her shoulders against the base of the wall, her legs are stretched out before her, and she watches some doves flitting near the edge of the tank into which, from step to step, the fountain flows. A second girl, seated between two shafts of green marble and a little behind the other, is also watching the birds. At the side of the latter damsel stands a naked child full of glee, and pointing with delight at the fluttering doves, whose lovely colours are changing in the sun. This picture is intended as a companion to the artist's recent 'Corner of the Market-Place,' which in design it generally resembles. It is enriched by the decorative paintings on the walls, the inlaid floor, the downward flying doves, the massive columns of green marble, glimpses of landscape between their shafts, and the bronze statue of the nymph of the fountain, who, placed in a niche in the wall near the sitting maiden, holds in her hand a cup, from which the water flows in a slender stream to the head of the little cascade, and thence to the basin in the floor.

MR. HALLÉ has nearly finished a picture called 'An Incantation,' and depicting an Italian lady of the sixteenth century in the chamber of a witch, who holds before the visitor a large round magic mirror, in which the lady has preview of her fate. The same artist has hit upon a charming subject (akin to those which M. Aublet has often depicted) such as is little known on this side of the Channel. It is named 'In Ambush,' because, close to the red stem of a mighty pine, and quite concealed from her prey, a naked nymph stands, holding in both hands a net ready to entrap the little amorino who, quitting his companions, who are playing in a glade, races towards his fate and us. Beyond the glade and between the gigantic pines enclosing it we have a vista of a rocky stream, its cliff-like banks, and the sky.

THE private view of the Stuart Exhibition in the New Gallery is appointed for Saturday next. The public will be admitted on the Monday following. The collection of relics of all sorts will be of the highest interest. The number of those connected with Mary, Queen of Scots, Charles I. and Charles II., and both the Chevalier de St. George and Prince Charles Edward, as well as of Henry, Prince of Wales, Darnley, "the Queen of Hearts," Henrietta Maria, Catherine of Braganza, Mary of Modena, Henrietta of Orleans, Mary of Orange, Queen Anne, and Lady Arabella Stuart, Prince Rupert and Prince Maurice, and the Cardinal York, is very great indeed. About two hundred portraits in oil, besides at least as many miniatures of all

sorts and a crowd of medals, manuscripts, furniture, armour, and weapons, will be shown. A catalogue, with many historical and biographical anecdotes and other data, is being prepared.

THE Department of Greek and Roman Antiquities, British Museum, has lately acquired a charming dress-pin of bronze coated thickly with gold, from the site of the Temple of Aphrodite at Paphos, presented to the Trustees by the Cyprus Exploration Fund, and ornamented with a group of doves about to drink from flowers. It bears a dedication to Aphrodite. Among the recent additions to the same department nothing excels the sweetness and spontaneity of the beautifully executed and highly finished head of a smiling boy, Cupid or what not, about ten inches high, of marble, a work of the second century B.C. and in perfect preservation, which has lately been placed in a case in one of the Bronze Rooms.

IN 1873 the Marquis of Ripon, at the suggestion of the late Mr. Burgess, began to have a full set of drawings, sections, and plans of Fountains Abbey carefully prepared. The work was entrusted to Mr. J. Arthur Reeve, architect. Mr. Reeve has now brought them up to date, including the most recent excavations carried out in 1887-8 under the superintendence of Mr. W. H. St. John Hope. These drawings, comprising forty-seven plates, are being reproduced by photo-lithography, and will shortly be issued to subscribers, with a brief descriptive account of each part of the abbey.

THE Rev. Francis Haslewood, Rector of St. Matthew's, Ipswich, and author of 'Memorials of Smarden,' has in the press a new (illustrated) volume, 'Benenden, Kent, its Monuments and Vicars,' including a reprint of a rare pamphlet describing the destruction of the church by lightning in 1672, and entitled 'This Winter's Wonders.' The book will contain copies of all the monumental inscriptions, completely indexed, with some extracts from the registers, and pedigrees.

A TRADE journal entitled *The Carver and Gilder*, a journal devoted to the interests of picture-frame makers, picture dealers, artists' colourmen, &c., is to appear early in the new year.

THE forthcoming part of the *Journal* of the British Archaeological Association will contain, among others, the following papers: 'The Early Christian Monuments of Cornwall,' by Mr. A. G. Langdon and Mr. Romilly Allen, in which a complete classification of these relics is effected; 'Early Notices of the Danes in England, and Notes on the Rebuilding of London by Alfred the Great,' by Mr. De Gray Birch; 'The Round Church Towers of Great Legh and Broomfield, Essex,' by Mr. J. M. Wood; 'Notes on some Miscellaneous Antiquities,' by the Rev. S. M. Mayhew; and a 'Review of the Glasgow Congress,' by Mr. Morgan.

THE ruins of Kirkstall Abbey and twelve acres of land surrounding them having been bought for the very small price of 13,500/- by a number of gentlemen of Leeds, who intend to retain the whole for the use of the public, it is to be hoped that, beyond what may be needed for clearing away accumulated rubbish and sustaining the buildings in their present condition, with as few changes as possible, nothing whatever will be done to the place. Its fouling by smoke is complete and, for the present, inevitable.

THE *Chronique des Arts* tells us that the famous statue of Louis XIV. as a Roman emperor, by Warin, which, since the creation of the Musée at Versailles, has been at the summit of the Escalier des Princes, has been replaced in the niche which, during the lifetime of the Grand Monarque, it occupied in the Salon de Vénus. 'The Three Graces' of Pradier, which till lately occupied Louis XIV.'s niche, has taken its place on the staircase. The celebrated statue

by Coysevox entitled 'Vénus à la Coquille,' which since Louis XIV.'s time has been on one of the balustrades surrounding the Bassin de Latone at Versailles, has been transported to Paris, where, no doubt, it will be protected against the weather.

THE French School have discovered near the temple of the Ptoum Apollo a round edifice, six metres in diameter, which appears to be the Tholus of Apollo mentioned by Plutarch. Their excavations at Delphi will begin as soon as the inhabitants have been transferred to another locality. The houses to be demolished will cost the French and Greek governments some 60,000 francs.

THE Rev. S. A. Barnett, of St. Jude's, is having this Christmas an exhibition of pictures in black and white for the benefit of the inhabitants of Whitechapel.

THE French journals announce the death, on the 13th inst., of M. Hippolyte Nicolas Berthon, the painter whose unfortunate fall in his own studio in October last excited so much sympathy. He was born in Paris, August 4th, 1831, and became a pupil of the École des Beaux-Arts in October, 1850, under the charge of Léon Cogniet. He devoted himself to subjects of rustic life in Auvergne, and succeeded admirably in that line of design. He made his *début* at the Salon in 1857 with 'Gouter des Moissonneurs,' a study of still life. His chief pictures are 'Pendant la Messe'; 'Payson Montagnard,' 1867, which obtained a medal; 'La Bourrée d'Auvergne,' 1868; 'Un Enterrement à la Tour d'Auvergne,' 1868; 'Sortie de l'Eglise'; 'Procession des Pénitents Noirs'; 'Une Étable en Auvergne,' which is in the Luxembourg; and 'Avant la Soupe,' to which a Second Class medal was awarded.

M. GEFFROY has been appointed Director of the French School of Archaeology at Rome for six years, in place of M. Le Blant.

MUSIC

Musical Gossi.

THE programme of the remaining Saturday Concerts at the Crystal Palace for the present season has just been issued. At the first concert, on February 9th, Otto Hegner is announced to play Beethoven's First Concerto, and the novelty of the programme will be Lalo's overture to his new opera 'Le Roi d'Ys.' At the second concert Hamish MacCunn's cantata 'The Lay of the Last Minstrel' will be performed for the first time in England. Other novelties announced are Prof. Stanford's Third Symphony, Berlioz's Funeral March for the last scene in 'Hamlet,' a new overture by Mr. E. Prout (written specially for these concerts), a concerto for violoncello by Carl Schroeder, and Tschaikowski's Second Concerto for piano. Among works that have been already heard in London, but which will be new at Sydenham, are Brahms's Fourth Symphony, Grieg's Suite, Op. 46, and Dr. Bridge's overture 'Morte d'Arthur.' Performances of the 'Choral' Symphony and of Berlioz's 'Faust' will also be given in the course of the season.

MADAME NÉRUDA made her reappearance at last Saturday's Popular Concert, though apparently still suffering from illness. The programme contained nothing worthy of remark, the concerted works being Mozart's Quartet in D minor, No. 2; Schumann's Piano Trio in G minor, Op. 110; and Mendelssohn's Tema con Variazioni for piano and violoncello, Op. 17. Miss Zimmermann played two of Schumann's minor pieces, and Mr. Santley was the vocalist.

BRAHMS'S 'Gipsy Songs' were given for the third time on Monday evening by the same artists as before. Familiarity with these piquant lyrics does not lessen their charm; the composer has never before presented himself in such an attractive guise. Mendelssohn's Quartet in

b, Op. 44, No. 1; Mozart's Trio in E flat for piano, clarinet, and viola; and Mendelssohn's *Presto Scherzando*, played by Miss Fanny Davies, completed the programme.

THE programme of the first morning Symphony Concert on Wednesday contained nothing worthy of remark, the works performed being Beethoven's C minor Symphony, Grieg's suite 'Peer Gynt,' and Wagner's 'Faust' and 'Tannhäuser' overtures. Mrs. Henschel sang her husband's 'Adieu de l'Hôtesse Arabe,' and Handel's 'Lusinghe più care.' On February 27th Mr. Alfred Broughton's Leeds Choir will sing for the first time in London in Mendelssohn's 'Walpurgis Nacht' and Beethoven's 'Choral' Symphony. Mr. Henschel has been accused of slighting London choirs in making this engagement, but we do not regard the matter in that light.

MR. SIMS REEVES has arranged with Mr. N. Vert for a farewell tour in the provinces, commencing in March next.

The concert of the Strolling Players' Amateur Orchestral Society at St. James's Hall last Saturday evening was one of the best yet given by this energetic association. Haydn's Symphony in D, best known as No. 7 of the Salomon set, was an excellent selection, and Mr. Norfolk Megone might well revive other neglected symphonies of Haydn and Mozart. By so doing he will not overtax the powers of his orchestra and will render a distinct service to art. Beethoven's 'Namenfeier' Overture and the ballet music from Massenet's opera 'Le Cid' were also creditably rendered. Madame Belle Cole and Mr. Watkin Mills were the vocalists.

At the forty-ninth performance of the Musical Artists' Society, last Saturday, at Willis's Rooms, the principal works brought forward were a Pianoforte Quartet in A minor, by Miss Rosalind Ellicott; a Sonata in F for violoncello and pianoforte, by Mr. Alfred Gilbert; Mr. E. H. Thorne's 'Sonata Elegia' for pianoforte alone; and Dr. Mackenzie's early Pianoforte Quartet in E flat.

A FINE performance of 'The Golden Legend' was given by the Royal Choral Society on Saturday afternoon, the soloists being Madame Norilda (who, however, should be warned against falling into the affectations of Madame Albani), Madame Belle Cole, Mr. Lloyd, and Mr. Henschel.

As already announced, Dr. Villiers Stanford will conduct a concert of his own works in the Philharmonic Hall, Berlin, on January 14th. The programme will comprise his new Symphony in F, to which is affixed the motto,

'Thro' youth to strife,
Thro' death to life!'

and a new suite for violin and orchestra, composed for, and played by, Herr Joachim. The Overture to 'Edipus,' and probably the 'Eumenides' music, will be included. Dr. Stanford will also conduct the Dresden Philharmonic Concert on January 16th, when his 'Irish' Symphony will be performed. This work was given at Amsterdam last month, and is to be performed at Liège on February 10th. Such a series of compliments from the Continent should have an encouraging effect on our young English composers who are striving to raise the status of music in this country.

A FINE performance of the 'Messiah' was given at Novello's Oratorio Concerts on Tuesday evening. We understand that Dr. Mackenzie had never conducted the work before, and this is no doubt the explanation of his over-lengthy selection. We use the term *selection* advisedly, because Handel's oratorio is seldom given without extensive curtailments, and on the present occasion, doubtless with the best intentions, so much was retained that the performance was prolonged to a very late hour. The chorus and orchestra were for the most part extremely satisfactory, and Mrs. Hutchinson, Mr. Lloyd, and

Mr. Santley have never appeared to greater advantage. It cannot be said that Madame Sterling rendered justice to the contralto solos; indeed, we have rarely heard them so inartistically interpreted at a high-class oratorio performance.

MR. HAMISH MACCUNN's new cantata, 'The Lay of the Last Minstrel,' was produced at the Glasgow Choral Union concerts on Tuesday, and, according to the local accounts, with a large measure of success. The vocal score of the work is before us, and we have no hesitation in saying that it is fully worthy of the young Scottish composer, if, indeed, it is not superior to anything he has yet written. We shall shortly have an opportunity of forming an accurate judgment on the work, as it is to be performed, as mentioned above, at the Crystal Palace.

A HIGH degree of merit characterized the performances at the orchestral concert of the Royal College of Music on Thursday last week. Brahms's very difficult Symphony in E minor, No. 4; Beethoven's Pianoforte Concerto in C minor, played by Miss Ethel Sharpe; and the Overture to 'Euryanthe,' were the principal items, and the concert was conducted by Mr. Henry Holmes.

DR. HUBERT PARRY's 'Judith' was performed at the Crystal Palace last Saturday, under almost the same conditions as at St. James's Hall. The choruses were sung by the Novello Choir, Dr. Mackenzie conducted, and the same soloists were engaged, with the exception of Mr. Lloyd, who was replaced by Mr. Barton McGuckin. The oratorio was further curtailed by the omission of the *intermezzo*.

COWEN'S 'Rose Maiden' was rendered by the Kensington Orchestral and Choral Society, under Mr. W. Buels, on Friday week.

MESSRS. BREITKOFF & HÄRTEL, of Leipzig, have in the press a new volume of Wagner's letters, addressed to Theodor Uhlig, Wilhelm Fischer, and Ferdinand Heine. The letters will contain many details as to Wagner's earlier works, both dramatic and literary.

THE directors of the Théâtre de la Monnaie, Brussels, in spite of the success of their last season, find it impossible to continue operations without an increased subvention, and have given notice to terminate their engagement.

LORTZING's opera 'Der Wildschütz' has been successfully revived at Vienna after twenty-eight years' absence from the stage.

THE revival of Gluck's 'Orpheus' at the Cosanzi Theatre at Rome has been so successful that thirteen performances have already been given.

A NEW opera, 'Der alte Dessauer,' by Dr. Otto Neitzel, is to be produced at Wiesbaden towards the end of next month.

It is said that Arrigo Boito has at last completed his long-talked-of opera 'Nero,' and that it is to be produced at La Scala Theatre, Milan, in the season 1889-90.

CONCERTS, &c., NEXT WEEK.
MON. The 'Messiah,' 7.30, Olympia.
WED. The 'Messiah,' 8, Albert Hall.

Drama

'ANTONY AND CLEOPATRA' AT FLORENCE.

Florence, December, 1888.

THE representations of an Italian version of Shakespeare's 'Antony and Cleopatra' recently given at Milan are being repeated with success at Florence, and have interest for our countrymen owing to the remarkable performance of the part of Cleopatra by the Signora Eleonora Duse. Her rendering in each successive and varying scene was distinguished by a strikingly intelligent and sympathetic comprehension of the Shakespearean sentiment. Her appearance is in some respects well adapted for the rôle. Her personal charm is of a partly Oriental character—the charm of a dark-eyed, dark-tressed houri, with delicate

features, small, soft lined, and supple in figure. But her physical resources, notably her voice, are scarcely adequate to scenes of strong or fierce emotion. Grace comes more naturally to her than dignity, pathos than tragic force. She was well inspired, therefore, on the present occasion in not aiming at effects beyond her reach. Hers is a Cleopatra of subtle seductions, which penetrate the spectator more and more as the play proceeds. If as the queen she left something to be desired, she was admirable as the woman. The Signora Duse is always supremely feminine, and in the scene where she jealously interrogates the messenger respecting her new rival Octavia the truth and spontaneity of her acting provoked repeated bursts of applause. Her portrayal of Cleopatra's despair after Antony's death was also marked by touches of real genius.

The Signora Duse is, perhaps, unique among popular players in her uncompromising avoidance of all theatrical affectations, even certain stage conventionalities which playgoers have come to take for granted, but which we miss in her with equal pleasure and surprise. She will risk losing an effect sooner than win or heighten it by rant or exaggeration of gesture. Thus the quality of the effect produced is always genuine and fine. A grander and more powerful Cleopatra it would be easy to conceive, but hardly a more attractive, natural, and intelligent impersonation, more free from blemishes. The most ardent Shakespeare-lover will not find a false note struck from beginning to end. Those who have only seen this celebrated actress in the lighter parts—such as the 'Dame aux Camélias' and 'Odette,' in which hitherto her reputation has been made—can form but an insufficient idea of her capacities. The power of poetical apprehension shown by her Cleopatra, and the sincerity and impulsiveness of her style, would qualify her well for other Shakespearean parts, such as Juliet.

The play has been retranslated and arranged expressly for Signora Duse by Camillo Boito. Some cuts and changes were doubtless unavoidable, the frequent shifting of scene in the original being too remote from the customs of the Italian stage to be ventured upon here. The alterations seem also dictated by a natural desire, considering the inferiority of the rest of the company, to leave in as much of Cleopatra's part as possible, and to leave out as much as possible of everybody else's; but the transposition of certain scenes is anything but felicitous, and the action of the play becomes thereby weakened and confused. Otherwise the translator has endeavoured to follow the original wording as faithfully as he can. The costumes and mounting are sufficiently good, but of the Signora Duse's coadjutors, without exception, the less said the better. It is greatly to be regretted that so highly gifted an actress should not provide herself with something like adequate support.

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Dramatic Gossip.

As usual, little novelty has characterized the week before Christmas. In consequence of the postponement of 'Macbeth' at the Lyceum, this evening has been definitely chosen for the production at the Adelphi of the new drama of Messrs. Sims and Pettitt, which is now, inasmuch as a portion of its action passes in Mexico, rechristened 'The Silver Falls.' The same evening witnesses the beginning of Mr. Mans-

field's tenure of the *Globe*, in which house he reappears in his favourite character of Prince Karl. An adaptation of 'Editha's Burglar,' in which Mr. Lionel Brough appears, is also to be given. As a consequence, 'The Monk's Room' has been withdrawn. During the earlier portion of the week Mr. Brough with his company played at the Pavilion in 'The Paper Chase.'

On Thursday afternoon Miss Kate Vaughan gave at Terry's Theatre special performances of 'Love and Honour' and 'How it Happened,' in which she appeared last week at the Grand.

THE REAL LITTLE LORD FAUNTLEROY. Mrs. Hodgson Burnett's adaptation of her own novel, first produced at Terry's Theatre, has been resumed as an afternoon entertainment at the Opéra Comique. It is a successful, if not an ideal rendering of the popular story, which begins pleasantly enough, but falls to pieces at the end. Miss Vera Beringer reappears as Lord Fauntleroy, and plays prettily, though formally and without spontaneity. Miss Mary Rorke, who was the original Mrs. Errol in the contraband version, and Mr. C. W. Somerset, who in the same piece was the Earl, have been engaged. Both are seen to high advantage. Miss Fanny Brough, Mr. Cannings, Mr. Girardot, and Mr. Hendrie are included in the new cast.

A new ballet, entitled 'Irene,' has replaced 'Antiope' at the Alhambra. It is arranged by Signor Casati, the music being by Signor Jacobi. Signora Legnani made a successful first appearance as the heroine.

STILL WATERS RUN DEEP. with Mrs. Bernard Beere as Mrs. Sternhold, Mr. Wyndham as John Mildmay, Miss Mary Moore as Mrs. Mildmay, and Mr. Standing as Hawksley, will follow 'David Garrick' at the Criterion.

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